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EDITOR'S LETTERS

SIR:

Apropos the following, from an article in *Fortune* by Charles Morris entitled *Freedom or Frustration*:

"There is a more profound conflict going on in contemporary civilization than even the war, a conflict which in fact underlies the war. It is the struggle to find a way of life expressive of the knowledge, the resources, and the aspirations of contemporary men and women."

It seems to me that the time has come for artists to exert their influences on the affairs of the world and to take an active part in them. Artists are constructive, they create not only pictures, statues, books, plays, symphonies, dances, and movies, but clothing, furniture, buildings, trains, automobiles, bridges, and a thousand other things which give pleasure and happiness to the peoples of the world.

There are pessimists who believe that it is impossible to do away with war. It is my sincere belief not only that war can be done away with but that the world can be made a more wonderful place to live in in many other respects. To this end, I suggest that a National Conference of Artists be called with the object of discussing:

Ways and means of bringing about conditions which will lead to a permanent peace between nations

The organization of a World Society of Artists for the furthering of art appreciation and general culture, and other kindred topics

This is the time to consider the contributions of painters, sculptors, illustrators, designers, and architects to the post-war world.

Artists for Victory, which includes thirty-two art organizations, is the logical group to call such a National Conference of Artists, and it is my earnest suggestion that they do so without delay.

Yours, etc.,
NATHANIEL POUSETTE-DART
New York City

SIR:

Your "Vernissage" on the Crowninshield Sale in the November 1-14 number contains excellent observations and interesting facts and I hope the type is repeated whenever there is occasion. I enjoyed the August-September review of the auction season but was left unsatisfied by its brevity. As a great deal of ART NEWS is so strongly inspired by current happenings, the "temperature of public taste" and the art market could appropriately find place in it.

If there is an existing publication of art auction records other than the *American Art Annual* I would appreciate learning of it.

In answer to the inquiry of Mr. Higgins in the same number, Bouguereau's *Lost Pleiade* was in the collection of Mr. William H. Metcalf of Milwaukee, Wisconsin, sold in 1936 in New York at the American Art Association-Anderson Galleries, catalogue number 4243, item 71. Perhaps this information can aid his search.

Yours, etc.
JAMES K. DICKSON
Williams College Library
Williamstown, Mass.

SIR:

I refer specifically to those critics of the ART NEWS and those included in the "Box Score." The repetitious, inane criticisms of artists' work in this magazine and in newspapers today seems quite academic and lifeless.

The usual criticism consists of an unnecessary literal description of one of several paintings and then generally concludes with some observation such as ". . . . portraits are outstandingly good," "brooding colors," "direct in style," and so on.

A criticism should be a literary work in that it should express the life or lifelessness of the work in question. Where is the great sincerity, emotional insight, and universal love that every understander of art should possess? A youngster with fresh responses could exhibit more significant reactions to paintings.

I was reading Walt Whitman recently, Thomas Wolfe too. They assume proportions in literature that no artist of America has. Where is the Classic American Painter? The artist with a complete absorption in the life in U. S. A. '43, in simple life details, that can make them rock-hard, tremendously conceived in grand compositions (or grand in small) that are out of these 3,000 miles square but belong to all human blood?

Can't the art critic live as a liberated individual, unafraid of opinion, custom's oppression, and write and say what he means and feels sincerely? I am an artist and I've traveled from New York to the south to Chicago to Oregon. I'm learning America and can hardly say that painting today expresses one bit of all this tremendous living.

Yours, etc.
MERVIN HONIG
Army Air Base
Moses Lake, Wash.

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Fantasies of Maybelle Stamper

PRESENTING the lithographs, oils, watercolors, and drawings of Maybelle Stamper, the Cincinnati Modern Art Society inaugurates what is hoped will be an annual program of putting forward the work of young artists of individual talent, courage, and promise who have hitherto been unable to show. A teacher at the Cincinnati Art Academy and a lithographer of exceptional capacity, Miss Stamper has long since outgrown the manner of her first teacher, George de Forest Brush. Six years at the Art Students League under the liberal tutelage of Nicolaides opened up for her the possibilities of a more experimental form of expression. In the exhibit it is noted that her latest works show not only poetic sensitiveness to the fugitive moods of nature, but a strong affinity with Redon whose mystical faces and flowers are echoed in her work.

STAMPER: "Carolyn and Maybelle," lithograph. Cincinnati Modern Art Society.

Big Prizes for Michigan Artists

LIKE several great industrial towns of the mid-continent, Detroit proves to be both artistically and financially self-sufficient when it comes to organizing a local show. The 30th Annual of Michigan Artists at the Institute of Art, with its full roster of home-grown talent and its $2,200 in prizes is a case in point. Believing in their own painters and sculptors, Detroit citizens willingly subscribe sums which would be considered generous anywhere in America, proud of the fact that since 1910 their annual has expanded to its present total of 280 works. A typical private citizen who is to be thanked for the incentive of his example is Lou R. Maxon who not only contributed the $200 prize bearing his name (won jointly by two newcomers, Alexandra Kay and Stanley Twardowicz) but himself bought six paintings for his own collection from the exhibit.

Of the eighteen awards the outstanding ones are, in addition to the above, the Founders Society Prize, won by Francis de Erdely for his *Relics from the Village*, and the David B. Werbe Memorial Prize for a like sum which went to Carlos Lopez, now in Africa for *Life* Magazine, the latter bringing his *Lake Huron Fishermen* to the permanent collections of the Institute. Other awards which also went to augment this department were the Robert H. Tannahill Modern Art Prize, to Harold Cohn for *Clay Pipes;* the Kamperman-Haass Prizes which, put together, purchased Cleo Hartwig's sculpture, *Tropical Fish;* the John S. Newberry Prize to Harry Glassgold for his watercolor *Flatiron Building;* and the Hal H. Smith Print Prize to Lino S. Lipinsky's etching *View of the Island Capri.*

By general demand an out-of-town jury, composed of Clarence Carter and William Milliken, was called in for the occasion, selected the show with which Detroit citizens signalled their satisfaction by purchases amounting to $765 on opening night alone.

Navy Flying Recorded First-Hand

A SPECIAL exhibition of paintings and drawings illustrating the wartime activities of Naval Aviation opened last month at the National Gallery in Washington, D. C. After December 12 it will tour throughout the country. The project which went into the making of the show, undertaken with the coöperation of the Naval Aeronautic Association, provided that the artists engaged live at Naval air stations in every part of the country in order to gather authentic material for their work. Thus Don Freeman, Joseph Hirsch, Georges Schreiber, Adolf Dehn, Howard Baer, Lawrence Beall Smith, and Robert Benney were quartered with the men, made numerous flights in Navy planes, and succeeded in portraying with accuracy and feeling the life of Navy and Marine personnel. All phases are covered, including pre-flight training, primary and intermediate training, lighter-than-air, WAVES in aviation, carrier and combat operations.

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MARTYL: "Colorado Freight Yards," awarded $200 McMillan Purchase Prize at the St. Louis City Art Museum's Missouri Annual.

Missouri's Annual

THE Third Missouri Annual, which just closed at the City Art Museum of St. Louis, brought together a total of 500 paintings, sculptures, prints, and drawings, twelve men from the armed forces contributing. The show gained particular interest in that it acted as a try-out for a forthcoming special exhibition of American painting now being assembled from all parts of the country by the Museum in whose galleries it will figure during the month of February. Siegfried Reinhardt's *An Apparition of a City*, Aimée Schweig's *Interlude*, Oscar Thalinger's *Grave of the Indian*, and Werner Henze's *Shadow and Substance* were on this list, also two prize-winners from the Annual, namely *Colorado Freight Yards* by Martyl, awarded the $200 Eliza McMillan Purchase Prize, and *Clown and Cats* by Arthur Kraus, which received the $15 Arthur Houston award offered by the Art Appreciation Committee of the Urban League. Others who bore away prizes from the Annual are Burnett H. Shryock ($100 for his gouache *Texas Junction #2*), Hillis Arnold, Fred Shane, and Fred Geary.

Dutch Portraits

LAST summer Denver held an exhibition of old masters lent from local owners which proved a revelation on the subject of collecting in the region. The current exhibition at the Denver Art Museum further bears out the fact that the Rocky Mountains house important examples of the art of Europe which have received virtually no publicity. The current show is made up of sixteenth and seventeenth century Dutch paintings, the property of Albert Lestoque of Denver. For generations they hung in his family's house, never lent or otherwise exhibited in public, unknown even to members of the Museum's staff until the owner himself approached them with the suggestion that they be placed on view. All are portraits, most of them by lesser Dutch masters. Two items are attributed to Johann Holbein and were originally part of the collection of the Counts of Schoenborn with which they were catalogued in 1845. Jacob Cuyp, Verspronck, Van Ceulen, Van Santvoort, Van Mieris, and Cornelis de Vos are some of the other names in the group which currently provides Denver citizens with a cross-section of one of the great painting periods of Europe.

Medicine Mural

THE fifth in a series of paintings commissioned by the American Pharmaceutical Association that do honor to "Pioneers of American Medicine" was recently unveiled. The latest canvas honors William Procter, Jr., the "father of American Pharmacy," and was painted by Dean Cornwell, noted muralist. Procter was the founder of the American Pharmaceutical Association and his chief contribution was in the standardization of drugs. Seven more figures remain to be honored in this same fashion.

Breinin's Gift

RAYMOND BREININ, the well known artist-in-residence at Southern Illinois Normal University, recently presented the college with one of a series of his paintings entitled, *The City*. Several previous canvases of Mr. Breinin's done on the Federal Art Project are also a

(Continued at bottom of page 9)

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VERNISSAGE

AT CHRISTMAS 1943, ART NEWS again invites you to its customary dual celebration: part one herewith, the second to follow in the issue of December 15-31. Where could you find a more appropriate *pièce de resistance* for the first half of this holiday fare than the Romantic Era which in this number has taken over the party? For is not Christmas as celebrated nowadays itself the epitome of Romanticism in real life? It combines Canterbury carols and Dickensian plum pudding with Scandinavian reindeer, Santa Claus, and yule-log, as well as with Teutonic *Tannenbaum* and *Stille Nacht*—in all the fervid, emotional eclecticism of the mid-nineteenth century where, in fact, the modern and rather pagan idea of Christmas was born.

That is not to decry Christmas any more than to decry the Romantics. Indeed it is perhaps no mere coincidence that today's world likes to escape, even without coaching from national advertisers and department stores, into the sentimentality of Christmas exactly as, in a larger sense, it prefers to flee from its own bloody politics toward art which represents (in the words of James T. Soby's preface to "Romantic Painting in America"), the "triumph of Imagination over Reason."

Certain it is that there has been a steady drift of taste, amounting to a crescendo, to not only the Romantic artist of our own time but also those of various Romantic epochs of the past. Hence the major theme of this Christmas number, which takes two contemporary events as its points of departure. American Romantic painters of past and present have never been so interestingly and completely shown as in the Museum of Modern Art's present exhibition, which Ruth Berenson, a specialist in the period, reviews on pages 16-18. Simultaneously the Metropolitan is showing works of art and architectural photographs of what might be termed American Proto-Romanticism, the Greek Revival in which a not quite half-baked civilization, steeped in materialistic success, sought stability in the unreal—as the illustrations of various forms of native Neo-Hellenism on pages 14-15 will prove. To top off both the preceding, John Alford's brilliant piece on *Romanticism via Ruskin* illuminates the two exhibits by showing one of the chief sources of Romantic taste in the Anglo-Saxon world.

What, the question will perhaps be after all this elucidation and particularly after a visit to the Museum of Modern Art, is a Romantic artist? The answer, we think, is only partially to be found in Mr. Soby's catalogue, for his definitions seem to have produced a mystifying array of candidates, especially of the present day, for that label. Romanticism, it seems to us, is a matter of impulse rather than of style or subject matter, though it inevitably conditions both the latter. The artist must be genuinely moved by nostalgia. He cannot reason out a "triumph of Imagination over Reason" by quite consciously painting for Romantic effect. With that in mind, it will perhaps be easier to separate the Romantic poets from the planned Romantics among the painters of our own day.

Elsewhere on this holiday table, it may be noted that art collecting is itself a high manifestation of the Romantic impulse, though it is found among spectators rather than artists—and nowhere was it carried to a higher and broader degree than by the elder J. P. Morgan, the destiny of whose collections is described by Malcolm Vaughan (pages 19-20). Mr. Morgan's contemporary, as different in taste and ideas from him as another man could be, was Paul Durand-Ruel, whose firm, now celebrating its 140th anniversary, was the first champion of the Impressionists; hitherto unpublished facts about that relationship are in John Rewald's article (pages 23-25).

This Christmas, too, ART NEWS introduces to America what has been a traditional annual feature of European art periodicals, especially of the *Burlington Magazine*—an Advertising Supplement of *Notable Works of Art Now on the Market* (pages 31-47). Further information will there be found, but we take this exceptional opportunity of editorially calling attention to advertising matter in saying that our readers will be certain to find the pages of exceptional interest and value.

Next issue a fortnight hence: the second half of our Christmas celebration will feature two major artistic events—the installation of the masterpieces of the George Blumenthal Collection at the Metropolitan Museum of Art and the tenth anniversary of the opening of the William Rockhill Nelson Gallery in Kansas City. The famous El Greco *Nativity* and the Justus van Ghent *Adoration* which Mr. Blumenthal left to the Metropolitan will be reproduced in full colors, along with other of the Gothic and Renaissance paintings and works of art that now go to the public. From Kansas City, a celebrated Manet child portrait will also be reproduced in colors together with many full page plates of American, European, and Chinese objects which the Nelson Gallery has acquired during its first decade and which contribute to its standing as one of the ranking museums of America. Meanwhile, a happy Christmas!

(Continued from page 8)

part of their collection. *The City* depicts a figure of Christ standing with arms outstretched before a background of weird, half-lit architecture of a mediaeval type. Recently, the college's Little Gallery presented a one man show of Mr. Breinin's work which was considered "one of the finest exhibitions ever held on the campus."

Horn Memorial

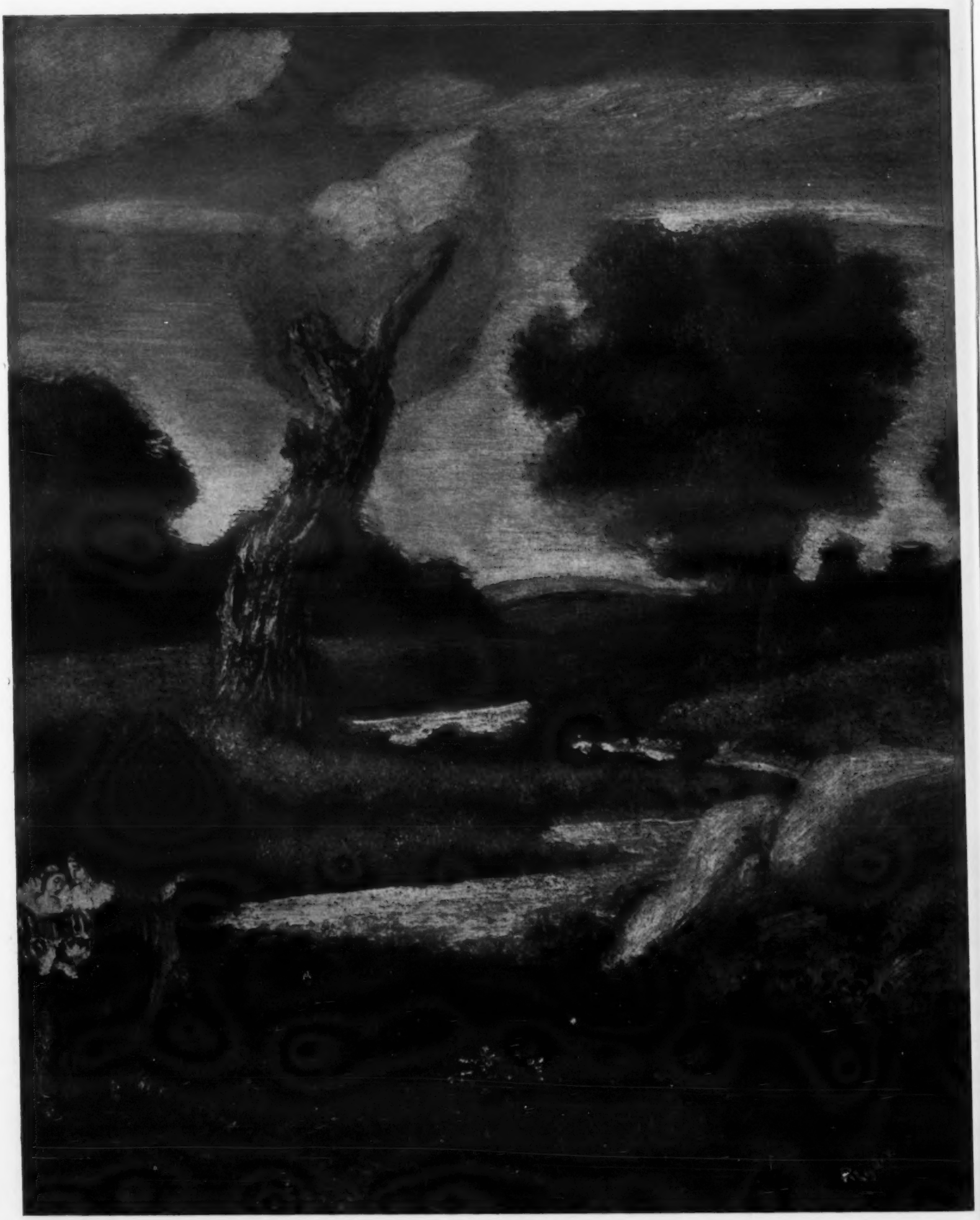
FATHER Shipherd, introducer of co-education to America, founder of Oberlin College at Oberlin, Ohio, and of Olivet College at Olivet, Michigan, has been memorialized in a heroic-sized sculpture group executed at the latter university by artist-in-residence Milton Horn. The completion of this piece comes as the realization of a project long discussed and hoped for by faculty and students alike. Horn elected to portray the educator at a moment, recorded in Olivet College history, when he had descended here from his mount to pray. Thus the standing figure with bowed head is flanked by a grazing horse, man and beast simplified and rendered with a sculptural massiveness. The five and a half-ton original once cast in plaster, it will take its place among the oaks on the Campus.

Met Will Buy

AS A postscript to the opening of the Whitney Annual comes the announcement of $10,000 appropriated by Trustees of the Metropolitan out of income from the Hearn Fund for the purchase of oils, watercolors, and gouaches in the show. A sub-committee together with Mrs. Force acting as Advisor in Contemporary American Art will make the selection. This is good news indeed, laying the foundation for the ideal relationship between the smaller and more experimental institution and its more sizeable and permanent parent — that famous Luxembourg-Louvre working basis which sofar has been notably absent from the museum set-up.

San Diego's Bellini

A NOTABLE panel from the late period of Jacopo Bellini (1400-1470) has just been acquired by the Fine Arts Gallery, San Diego (see cover). This *Madonna and Child* was included in the Toledo 1940 exhibition of "Four Centuries of Venetian Painting". The catalogue of this show calls attention to the tenderness and intimacy of relationship between mother and child and to their more rounded faces which forecast the type so celebrated in the work of Jacopo's son Giovanni.



RYDER'S masterpiece, "The Forest of Arden," lent by Mr. S. C. Clark to the Museum of Modern Art show. An "intense privacy of vision" identifies artist with, yet sets him apart from, the main stream of English and American XIX century Romanticism (see articles on pages 11 and 17).

ROMANTICISM VIA RUSKIN

BY JOHN ALFORD

THE present year is the centenary of the publication of the first volume of Ruskin's *Modern Painters*, an event which signalized the passing of a long-established system of art criticism, and speedily led to the formulation of the critical conflicts which have dominated the practice and the estimation of art ever since.

According to the earlier critical theory, of which a late form can be read in Reynolds' *Discourses*, the purpose of painting is moral instruction with delight, but the morals were the practice of the intellectual virtues of classical culture and the heroic virtues of an aristocratic society—strength, energy, fortitude, a measure of amatory persuasiveness, and a refined sensual taste rather than the Christian virtues of self-abnegation and charity.

Nature, according to this theory, was a system of ideal forms (and primarily of human forms) which the artists must represent in their essential perfection by "generalizing" away the accidents of appearance that characterize the individual. The standard painter of this critical tradition was Raphael, but, with the break-up of the aristocratic social order to which the system had been related, the world of taste had been splitting for a couple of generations before Ruskin into Romanticists and Classicists, who, in all forms of cultural expression, were taking respectively the sides of emotional and individual freedom and of a reasserted formal discipline. How interlocked these rivalries were, at least in the field of figure painting, can be realized by noting the emotional theatricality of the Classicist David, and the frank borrowing of the Romanticist Delacroix (for whom Greek standards of life remained the human ideal) not merely from High Renaissance painting but from Raphael himself.

In English figure painting at the beginning of the century the distinction was still more blurred, emotionality being highly stressed together with the idealization of form which was inculcated with the continuing authority of Reynolds. How low this artificial association of qualities had brought English critical ideas may be realized from the honors paid to Fuseli, whose art Ruskin rightly characterized as "composed of the tinsel of the stage and the panics of the nursery," but who was Professor of Painting at the Royal Academy for twenty-two years between 1799 and his death in 1825. The system was still in force at the time of the publication of *Modern Painters*, and Millais in 1847, while still an academy student, the year before his conversion to pre-Raphaelite principles painted the unintentional absurdity, *Cymon and Iphigenia*, reproduced on page 10.

Ruskin, in fact, condemned the appeal to emotion for emotion's sake, which is usually regarded as the distinctive quality of romantic art:"brutal battle pieces, banditti subjects, gluts of torture and death in famine and wreck, or slaughter for the

STEMMING from Raphael and Renaissance Classicism: "The Expulsion of Heliodorus" by Delacroix, in church of St. Sulpice, Paris.

"NIGHTMARE," in the Ganz Collection, Basle, by Fuseli, a lauded academician whose over-emotionalized absurdities Ruskin condemned.

sake merely of the excitement—that quickening and supplying of the dull spirit that cannot be gained for it but by bathing it in blood." Its practitioners he labeled "sensualists," writing of them in *The Stones of Venice* that "they cannot draw the trunk of a tree without blasting and shattering it, nor a sky except covered with stormy clouds. They delight in the beggary and brutality of the human race; their color is for the most part subdued or lurid, and the greatest spaces of their pictures are occupied by darkness. Happily, the examples of this class are seldom seen in perfection. Salvator Rosa and Caravaggio are the most characteristic; the other men belonging to it approach towards the central rank by imperceptible gradations as they perceive and represent more and more of good." Of Géricault's *Raft of the Medusa* he remarked, "I think it is the strangest curse and corruption which attends humanity, but it is a quite inevitable one, that wherever there is a ruthless pursuit of sensational pleasure, it always ends in an insane and wolf-like gloating over the garbage of death."

***ENGLISH ACADEMIC** teaching in 1847 produced such naïve incongruities as "Cymon and Iphigenia," in an English collection, by Millais, later noted as a Pre-Raphaelite.*

But if Ruskin was anti-theatrical, and anti-sensational, there were forms of Romanticism with which his name is very positively linked. One was his hatred of industrialism, not merely for the resulting spoliation of natural beauty, but still more because of the inevitable mechanization of the workman and of professional and economic relations. Another, with which we are concerned as lovers of painting, was his passion for landscape and for the pictorial structure of nature. I purposely distinguish "pictorial" from "picturesque," because, though Ruskin's taste was for the picturesque, it was with a difference. The vogue of picturesque scenery dated from the close of the eighteenth century and was itself a romantic modification of the taste for formal beauty in landscape associated with the name of Claude Lorrain. But though the word "picturesque" was part of the ordinary currency of genteel conversation, there was much argument, in copious print, as to just how the quality should be defined. Perhaps the most radical view was that it consisted in pure visual effect rather than in the substantial qualities of things: in an appearance of roughness and irregularity and in a scattering of contrasted light and dark, together with a general effect of balance without a strict formal harmony or arrangement.

Now, Ruskin had from babyhood been brought up by his father on romantic literature and picturesque scenery. He was familiar from early childhood with Scott, Byron, Wordsworth, and Shelley; with both the nature poets of England and her picturesque scenery, for he was taken all over England by his father, who was a well-to-do wine merchant, in the course of his journeys on business; when John James Ruskin "traveled," little John was put up on the seat of the coach to observe all the beauties of the picturesque England (and Scotland and Wales) through which they passed. But he was also brought up in religion by a strictly evangelical mother, and, thirdly, in the knowledge of nature study, especially of mineralogy and botany, which was characteristic then of what would now be called "progressive education." But though the study of mineralogy and botany was, no doubt, the social hall-mark of an up-to-date mind, as the study of psychology has been more recently, it was also, and very seriously, an examination of the marvelous structural and functional order created by God. Ruskin had also, incidentally, a thorough Classical education of the usual kind, but this was of less importance in the formation of his mind though probably of fundamental value in the development of his superb command of English prose.

For Ruskin, therefore, Claude's formal improvements on nature, his "generalization" of leafage for instance, was something akin to blasphemy. Nature could not be improved on; it was the work of God. And Claude's scientific inaccuracy in tree structure and mountain structure was a defect which might be condoned in one who had been born too early to learn the science of geology or botany, but could not possibly be pardoned in a more knowledgeable age such as the advanced nineteeth century.

On the other hand, the vague scattering of lights and darks of the more thorough-going picturesque (or "blottesque") school was an appeal to pure sensual impressionism without reference to or reverence for the structure and true character of the objects represented; it was a pandering to careless sensuality.

With Claude and the picturesque school Ruskin contrasted Turner, whose work was based on a knowledge of the visible structure and behavior of nature, and an ability to express its inherent character such as no painter had ever before possessed nor, in Ruskin's opinion, was ever likely to possess again. *Modern Painters* was explicitly written to prove that thesis. Scattered through Ruskin's writings there is an enormous mass of exposition of individual drawings and paintings by Turner. Among the watercolors *Bolton Priory* was a favorite, and he had a great deal to say about its faithfulness to nature in a variety of ways. He used it, for instance, to demonstrate Turner's knowledge of tree structure and of the ways that branches stem from a main trunk and multiply in ramification, in contrast with the arbitrary structure and impossible ramification of

LANDSCAPE, true to nature and "picturesque" by Ruskin's definitions: (above) Turner's "Bolton Priory," prized for its accuracy in tree drawing as contrasted with the "sensual" impressions of Cozens'

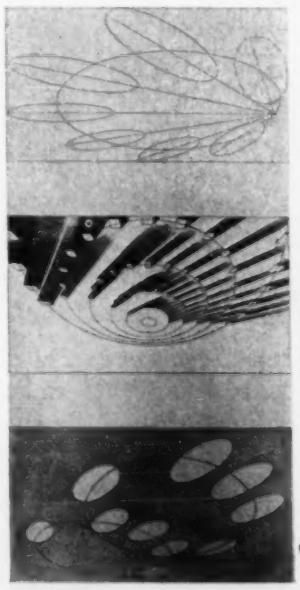
"Picturesque Landscape" (above, right). Ruskin used this same Turner to exemplify in a drawing (far left) correct tree structure in comparison with the generalized sketches of Claude Lorrain (near left).

the trees of Claude (see reproduction).

Ruskin also drew diagrams to illustrate cloud perspective. Clouds, he pointed out, are subject not only to natural structure, but to the laws of perspective just as much as buildings, and he claimed that practically nobody had ever drawn skies in a system of natural perspective before Turner.

Nevertheless, art in Ruskin's view is not simply a statement of facts about nature. It is an expression of the response of a whole man towards nature and experience, not simply a statement of his observation. That response must be knowledgeable. but it must also be an expression of the artist's feeling. Art, moreover, is a language of which line, form, and color are the expressive elements comparable with the abstract elements of music. Good coloring "consists in certain proportions and arrangements of rays of light, but not in likeness to anything. A few touches of certain greys and purples laid by a master's hand on white paper will be good colouring; as more touches are added beside them, we may find out that they were intended to represent a dove's neck, and we may praise as the drawing advances the perfect imitation of the dove's neck. But the good colouring does not consist in that imitation, but in the abstract qualities and relations of the grey and purple.

"In like manner, as soon as a great sculptor begins to shape his work out of the block, we shall see that its lines are nobly arranged and of noble character. We may not have the slightest idea for what the forms are intended, whether they are of man or beast, of vegetation or drapery. Their likeness to anything does not effect their nobleness—They are magnificent forms, and that is all we need to know of them, in order to say whether the workman is a good or bad sculptor.



RUSKIN'S studies of cloud perspective (left) are basis for his condemnation of such Whistlers as "Nocturne in Black and Gold," (right, collection Mrs. S. Untermeyer) which occasioned the celebrated lawsuit.

"Now, the noblest art is an exact unison of the abstract value, with the imitative power, of forms and colours. It is the noblest composition used to express the noblest facts." (*The Stones of Venice*, Vol. III, Chapter VI, "*The Nature of Gothic*.")

Turner's drawing of Salisbury Cathedral was another of Ruskin's favorites, partly because of its structural truth, but more particularly because it expressed the intensity of Turner's feeling towards the drama of nature. The drama must be in terms of natural structure, and the artist must study to know how the appearance of nature is constructed. But given that equipment, the expression of what he feels as the essential of nature must be his own. Hence Ruskin's eulogy of such different types of artists as Turner and the pre-Raphaelites. Indeed, in a comparison between the artistic personalities and procedures of Turner and the young Millais (*Pre-Raphaelitism*, 1851), Ruskin all but uses a phrase which later in the century became something of a critical cliché; that art is "the expression of nature seen through a temperament." This, the essential of all art, of which expressive design or composition was the vital means, could not be taught. It was the response of the integrated human spirit to the unity of nature, an expression which must be made spontaneously and intuitively or not at all. To this principle Ruskin still held, even when in middle life his religious faith in a personal act of cosmic creation had left him.

(Continued on page 49)

THE GREEK REVIVAL IN PAINTING AND FURNITURE: *1835 portrait of "Mrs. Richard C. Morse and Her Children" by Morse (far left); a looking glass, and pier table of mahogany and alabaster, dated ca. 1825 (near left).*

THE PRIVATE HOME *was often a free adaptation of Hellenic conception to residential needs; "The Hermitage" of Savannah, Ga. was planned by McAlpin, built in 1835, and remains one of the most charming reminders of the period.* →

WHERE ROMANTICS TOOK REFUGE IN THE CLASSIC

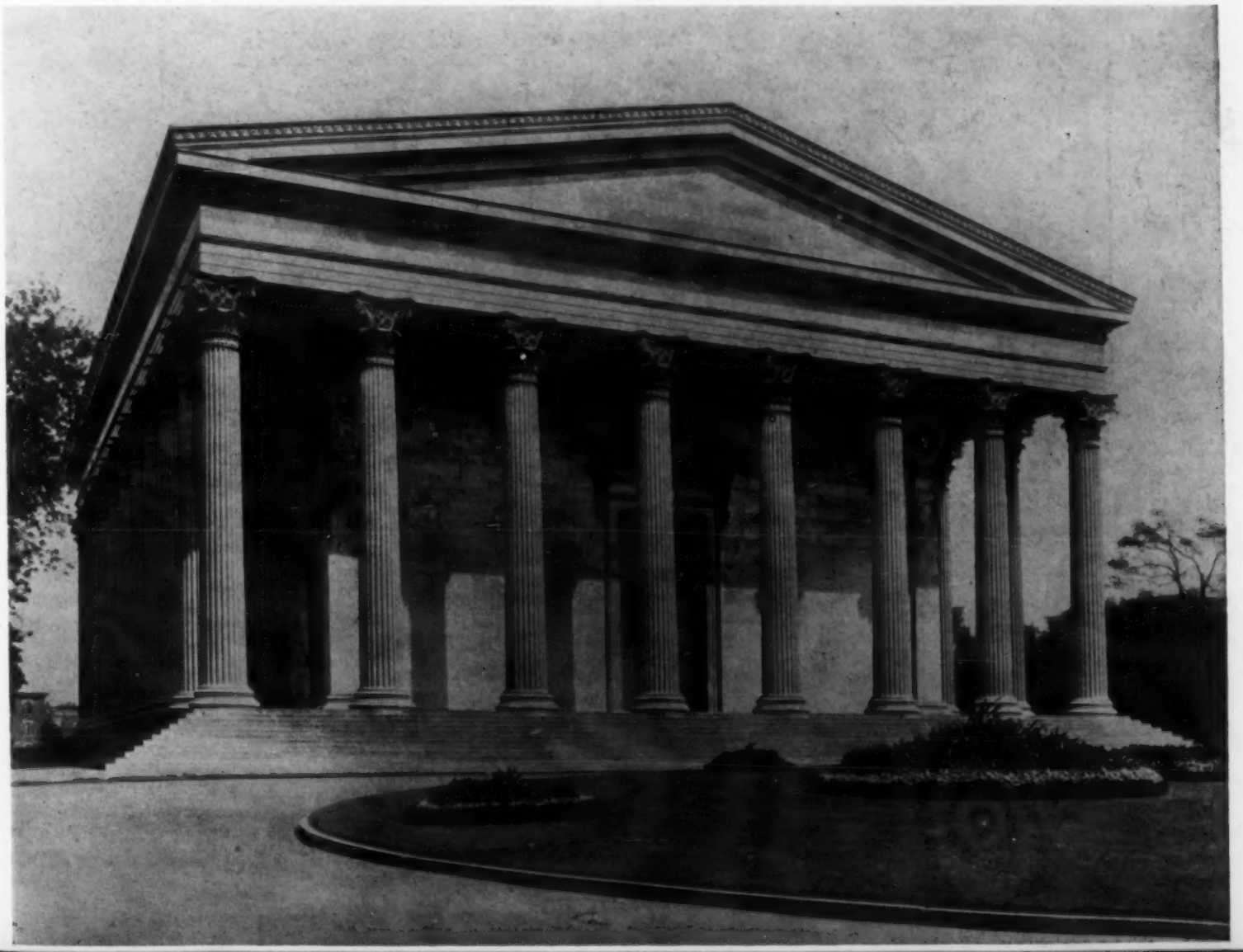
THE PUBLIC EDIFICE *in America, as Girard College, designed by Walter and erected between 1833 and 1847, became staunchly Classical, a Greek exterior symbolizing the solidity and dependability of the institution.* →

WILLIAM RUSH, *Philadelphia ship carver and most renowned of the early American sculptors, inspired by the Neo-Classic statues of the Musée Napoléon, produced about 1811 this "Hope" (left) for the Masonic Hall.*

FRUIT of the deep rooted, essentially romantic impulse of a provincial society for a grandeur it did not possess, the Greek Revival, commemorated in a newly opened exhibition at the Metropolitan Museum, was no mere looting of Classical forms. From Latrobe's Bank of Pennsylvania, built in 1800, to the Crystal Palace Saloon in Tombstone, Arizona, post-dating it some seventy-eight years, the American version, molded by the architectural literature of John Haviland, Ashar Benjamin, and Lefever, was more creative than imitative. The public buildings adhered most closely to the Greek originals; the Merchants Exchange in Philadelphia was patterned after the monument of Lysicrates and the Bank of the United States repeated, in its eight Doric columns, the façade of the Parthenon. Elsewhere—as in the factories, the mercantile buildings, and cheaper residences—the Classical touch might be light—a doorway or cupola, perhaps, or a window sash.

Repeating the chaste simplicity of the architecture, the interior of the period possessed a dignity and integrity lost in the gim-crackery of the succeeding Victorian era and recovered only in the second decade of the present century.

REVISITING THE GREEK REVIVAL



***MORRIS GRAVES:** "Blind Bird," included in the exhibition of "Romantic Painting in America" now current at the Museum of Modern Art. Its author, one of our most promising young fantasists who refers to himself as a painter of the inner eye, "... arrives at an interior, symbolic expression, inventing a language of signs and omens to describe ... communion between the artist's innermost imagination and his medium."*

THE ROMANTIC AGONY IN AMERICA

"THE MONK," an early Inness painted in 1873 following a protracted visit to Rome. Lent by Mr. Stephen C. Clark to the Romantic show at the Museum of Modern Art.

BY RUTH BERENSON

THE exhibition of Romantic Painting in America now at the Museum of Modern Art presents an aspect of American art which we have been accustomed to regard as exceptional. Critical thought has seen American culture in general as predominantly realistic and matter-of-fact, the product of a society whose chief preoccupation has always been with the means of survival. Thus it has been our realist artists, from Copley on, who have been considered as most characteristically American. The dreamers and recluses, those who felt themselves alien to the materialism surrounding them, were regarded as a species apart, as living in a kind of spiritual void and partaking hardly at all of the rich complex of America's cultural heritage.

This exhibition goes far to disprove such a one-sided interpretation and we must be grateful to the Modern Museum for having provided perspective and continuity for what had previously seemed little more than disconnected episodes in American art history. The Romantic tradition is seen to have been as native to America as the realist one and just as productive. Many of our most typically realist artists, from Copley to Homer and Eakins, are shown quite convincingly to have been tarred with the Romanticist brush.

But what, after all this, is Romanticism? In an admirable though long introduction to the catalogue, James Thrall Soby has defined it as "the triumph of Imagination over Reason." This is all very well, but perhaps it goes too far, is too comprehensive for the purpose at hand, namely, to discover the nature of Romanticism in American painting. Is this Romanticism simply a collection of accessories with far-away associations—storms, ruins, fantastic landscapes, no matter how painted? Or is it something which, like beauty, is in the eye of the beholder, in the quaintness or picturesqueness he reads into the scene? Or, finally, is Romanticism the motivating force which prompted the artist to see objects, whether commonplace or remote, in a specifically Romantic way?

In the show it is not always clear as to which of these questions its organizers are attempting to answer. The result is that although a continuous Romantic tradition in American painting is revealed, the examples chosen were not selected from any one of the three viewpoints suggested above but rather from all of them. For this reason a number of paintings strike us as out of place.

It seems obvious that a work of art is Romantic when its author was primarily interested in producing an exotic or remote effect; when, as William Allan Nielson has put it, there is "predominance of imagination over reason and the sense of fact." A picture which may seem Romantic today might well have been intended as a piece of pure reportage. Such was obviously the case with the Currier & Ives group in the exhibition, as well as with Catlin's Indian scenes. Catlin was actually commissioned to go out West and paint documentary pictures of the Indians as he found them, much as today, the army might commission a contemporary artist to record the troops landing at Salerno. Later generations would doubtless find both subjects Romantic, but they would certainly not appear so to their own time. Morse's Greek Boy is Romantic because Greeks and Greek costume had an exotic appeal then as now, but the portrait itself is a first-rate example of Morse's

"THE DELUGE" of 1804 by Allston, America's first Romantic, product of the "Gothick" movement, admirer of Fuseli and the Grand Manner. Lent by the Metropolitan Museum.

healthy and forthright realism, and does not belong here.

The same fault might be found with the inclusion of Audubon's scientific studies, with Bingham's portrait of *Daniel Boone*, and with Eastman Johnson's *Sugering Off* and the *Wounded Drummer Boy*. All were painted as documents. Edward Hopper, to come to our own time, is certainly not a Romantic artist. *His Cape Cod Evening* may seem so to us because of its atmosphere of sultry quiet, but the catalogue, reproducing Hopper's own words, proves there was nothing imaginative in his intention. So with Bellows, whose *Knock-Out* is obviously inspired first by a reporter's interest in the contemporary scene, and second by a purely painterly fascination in pose, anatomy, and the problems of light and dark. Winslow Homer's *Gulf Stream* has much the same *raison d'être*, and seems exotic to us only through its tropical locale. Morris Kantor's *Haunted House* has Romantic accessories—a ghost, a rickety chair, a single flickering lamp—but the way in which these are combined is realistic and matter-of-fact, and though a ghost story is implied, the atmosphere has nothing eerie about it. It should be contrasted with Charles Demuth's imaginative treatment of Henry James' *The Turn of the Screw*. This is truly Romantic—not a literal transcription of the story but an interpretation of its psychological atmosphere.

After weeding out pictures of the type mentioned above, we can see that the development of

TWO CONTEMPORARY ROMANTICS: Richard Blow's "The Painter," (above) lent by the Metropolitan Museum, is in the escapist tradition where Evergood's "My Forebears Were Pioneers" (below), lent by Lt. and Mrs. Bruce Ryan, combines literature and fantasy in manner of Surrealism.

a tradition of Romantic painting in America was more or less parallel to that in Europe, though, in its beginnings, antedating it. The true Romantic painters were rebels, felt themselves ill suited to the materialist environment in which they found themselves, and resorted to various means to escape or overcome the limitations of that environment. It is significant that the earliest Americans painting Romantic pictures, Copley and West, spent the last halves of their lives in England to avoid the turmoil of the Revolution. Copley's *Watson and the Shark*, so similar in spirit to Géricault's *Raft of the Medusa*, antedates the latter by forty-four years. West's literary and mythological paintings of the 1780s and '90s form an important Proto-Romantic group leading directly to the baroque dramas of Delacroix, Chasseriau, and Gros.

The first real American Romantic was Washington Allston, whose life, with its lofty ambitions and equally grandiose frustrations, seemed to his contemporaries both here and abroad the very essence of Romanticism. *The Deluge* is Allston at his seldom-reached best—a huge murky canvas whose golden highlights show a study of Venetian color and whose theme is part and parcel of the same spirit that built Fonthill Abbey and wrote *The Castle of Otranto*. Although Allston was widely acclaimed in Europe by men of the caliber of Wordsworth and Coleridge, he returned to America and settled in Cambridgeport, perhaps because he wanted to be

(Continued on page 49)

From the Morgan Era to the Morgenthau

BY MALCOLM VAUGHAN

IF EVER there were occasion to speak of money in connection with art, the occasion is now. For the last remaining pictures from what was once the lordliest art collection in the United States currently hang at Knoedler's galleries, being offered for sale. These pictures were gathered by America's greatest banker, the elder J. Pierpont Morgan. Of them it was often said that they would become his monument. In actuality, they have served a livelier purpose. They have, as the phrase goes, "saved" the Morgan estate, and "saved" it more than once.

Whether the elder Morgan himself desired that his collection should stand as his memorial, no one can say as yet. But the story has been told for years that, following his death in 1913, the Metropolitan Museum was so confident of receiving the collection that they had already started building a shrine for it, the Morgan Wing, when news reached them that the group had begun to be liquidated.

HOLBEIN'S small panel painting (5¾ by 7⅜ inches) of his friend "Erasmus," in the Morgan Collection on view at Knoedler's.

What had happened was that the banker had been astute enough to leave the collection at the disposal of his chief executor, his son, J. P. Morgan, and the son had discovered that the urgent need of the estate was for ready money. Promptly he sold off paintings and porcelains and sundry such prizes till he had raised between two and three million dollars, the amount that was needed. One million came from Henry Clay Frick, who bought the fourteen panels which Fragonard had originally painted for Madame du Barry. Close to another million came from Duveen, who bought up all the Morgan porcelains he could take on.

Twenty years later, in 1934, the son again found it expedient to sell an extensive portion of his father's collection. The son himself was then no longer young and he had seen death taxes climb to such a pitch that the estate once more stood facing the shock of needing ready money. This time the treasures were sold for a year or two, piecemeal.

The fairest flower of them all, Ghirlandaio's *Portrait of Giovanni Tornabuoni* (one of the rarest pictures ever to be brought to this country) went to Baron Henry Thyssen, in Switzerland. The beautiful Vermeer, *A Lady Writing*, went to Sir Harry Oakes, in Nassau. Four cardinal pieces went to Andrew Mellon—the Duccio Madonna, the Castagno portrait, the Gerard David *Flight into Egypt*, and a Hobbema landscape. Two preëminent portraits by Frans Hals went to Stephen C. Clark. Lawrence's masterpiece, *Miss Farren*, went to Edward S. Harkness. The Frick Collection bought the Vivarini Adoration and the Metropolitan bought the Filippo Lippi

DEL MAZO'S much published and exhibited portrait of "The Infanta Maria Teresa," just purchased by the Metropolitan Museum.

St. Lawrence and Rubens's *Portrait of Anne of Austria*. There were numerous other purchasers.

In fact, of the hundreds of paintings originally gathered by the elder Morgan, only forty-two came to be left in the collection. These forty-two canvases are being sold at present—a third and final liquidation having become advisable to settle the late son's estate. When these pieces are dispersed, a private museum once so magnificent that people spoke of it with awe, will have been scattered in a hundred directions. Even the pictures inherited by the elder Morgan's daughters, Mrs. Herbert Satterlee, Mrs. Morgan Hamilton, and Miss Anne Morgan, have for the most part been sold across the years.

Today one cannot escape the evidence that America's ablest banker probably never made a wiser investment than when he formed his art collection. For the collection proves to have been the savings department of the manifold fortune, the department which could and has produced cash again and again when cash was wanted.

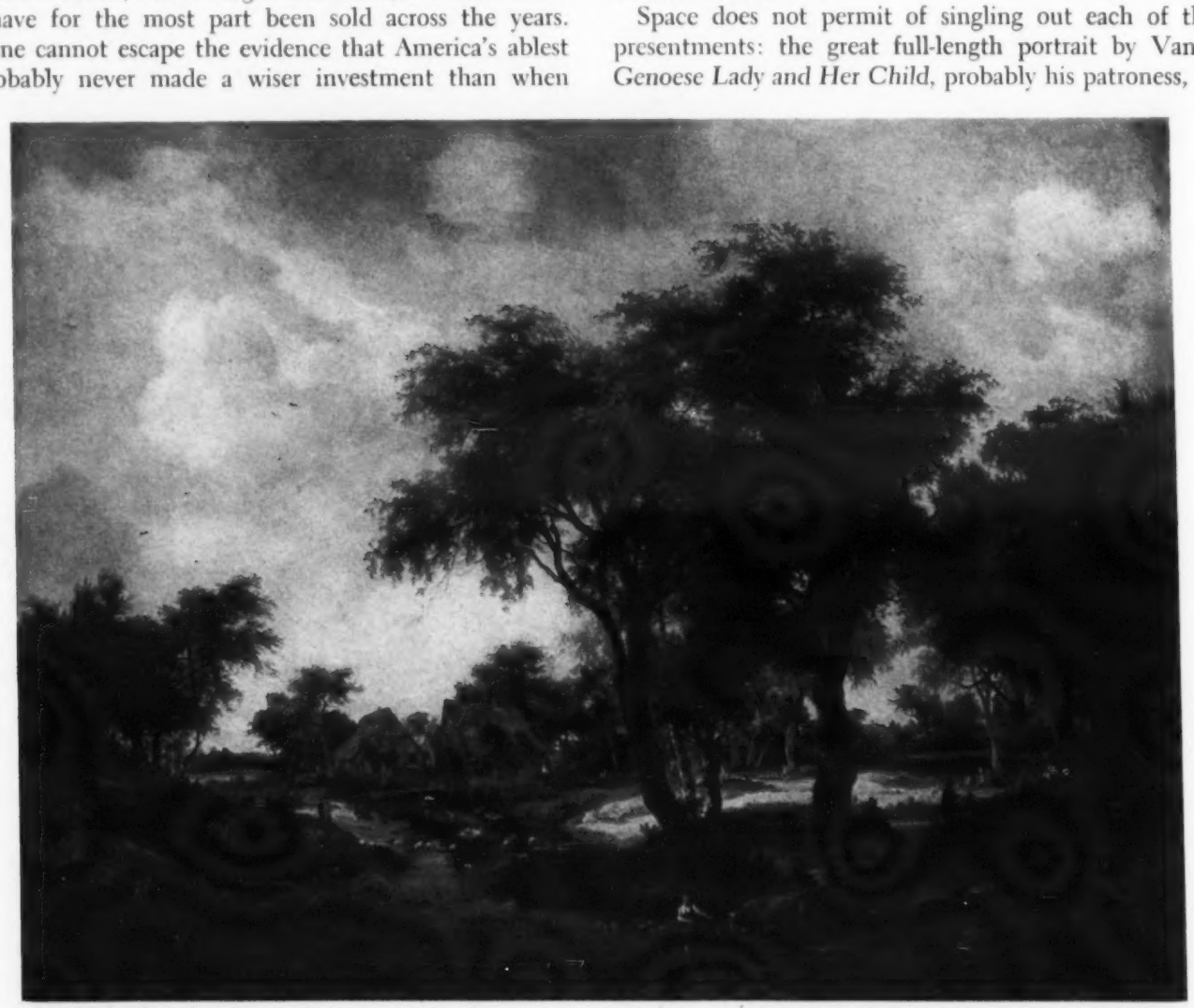
The forty-two paintings displayed at Knoedler's are a remarkable group. They are not "leftovers," the scraps of the collection. On the contrary, several of them are the sort of things you might cherish so deeply as to sell off last. One such is the brilliantly sober portrait of Erasmus, by Holbein, a picture which for all the name and fame surrounding it, still remains a personal, intimate, affectionate portrait, a token of comradeship between two friends. How Holbein did enjoy painting it, enjoy the problem of unifying the bony disproportions of the head, enjoy accenting the dual character of the scholar he knew to be half impish, half ascetic! How cordially bright it all turned out!

Then there is an especial portrait by Rembrandt, though this is no glowing likeness of a friend but a mettlesome portrait of a stranger, a picture painted when Rembrandt was young and all his heart was racing to his hand: for the sitter was a wealthy merchant who had given the unknown artist the first commissioned order. It was with the florins received from this picture that Rembrandt moved to Amsterdam before the year was out. And so successful was the canvas itself that in the next twelvemonth the youngster completed sixteen commissioned portraits, an average of one every three weeks, which is success indeed.

Space does not permit of singling out each of the choice presentments: the great full-length portrait by Van Dyck, a *Genoese Lady and Her Child*, probably his patroness, Marchesa Spinola; the handsome, noble portrait of Archduke Ferdinand, by Rubens; the courtly and kindly likeness of Madame de Pompadour, by Carle Van Loo, and so on down the line.

The section of English pictures is the largest, its seventeen examples representing the first-string painters of the Georgian age—both portraitists and landscape men, from Hogarth, Reynolds, Gainsborough, and Raeburn, to Morland, Constable, and Turner.

The other schools are well represented: if not so fully, yet no less strikingly. In fact, whether you are gazing at one of the jewels by Corneille de Lyon, or a gracefully mellow Greuze, a beguiling Dirck Hals, an elegant Goya, or one of the lovable landscapes by Ruysdael and Hobbema, the thought which keeps on coming back into your mind is that the sagacious banker who gathered these paintings together was, indeed, a very discerning collector of pictures.

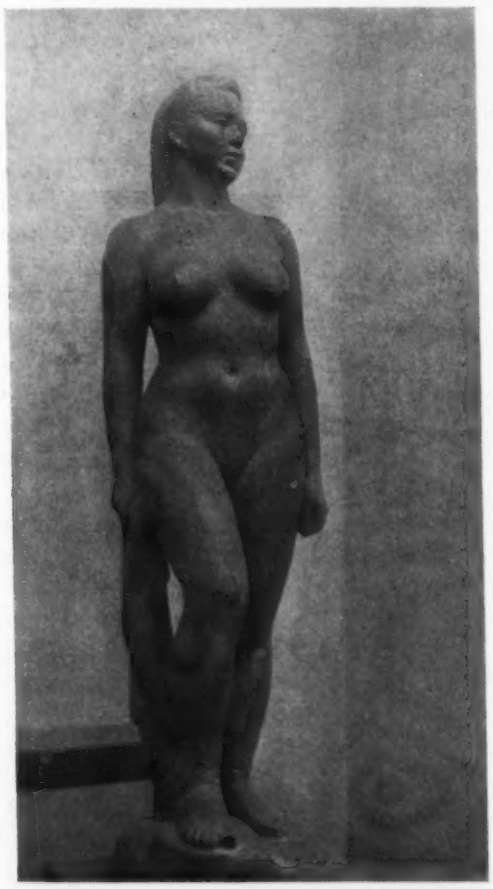


A HOBBEMA, which once hung in Morgan's house as pendant to the Holford Collection example now in the National Gallery, known as the "Trevor Landscape" from its XVIII century owner Lord Trevor, signed and dated 1667.

Encore by Popular Demand: The Whitney

BY ROSAMUND FROST

"I CAN'T begin to tell you how glad I was to read that first sentence in your letter. Without the Whitney Museum American artists would have been faced with a terribly vacant place in their exhibition calendar." So wrote Alexander Hogue of Dallas, Texas, to Juliana Force of the Museum upon receiving the news of the resumption of the Whitney Annual. Similar expressions were in



DOROTHEA GREENBAUM'S well-knit, life-sized plaster figure, "Girl with Towel."

letters from Lucille Corcos, Jo Davidson, Bertram Hartman, Heinz Warneke, Oronzio Maldarelli, and dozens of others. About thirty artists couldn't wait for the mails and sent telegrams in which the words "surprised," "heartened," and "delighted" also figured to the same effect. It was the overwhelming personal response elicited by a personal organization—a spontaneous wave of appreciation and relief following on the obvious conclusion that the Annual had been scratched off the calendar in the same manoeuver which closed its galleries and whisked the Whitney's permanent collection to the Metropolitan Museum last winter. Even if Mrs. Force now rather grandly says "This is no *return*, because we never left off," everyone from press to staff members was frankly taken by surprise.

There is something festive about welcoming paintings and public back to Eighth Street. Trade and residential districts can move uptown but here a certain American tradition has put out roots, here some of our foremost painters and sculptors have come of age and their art has borne fruit. The cozyness of these Whitney galleries, their oneness with the works they house is always amazing. It has been both the strength of the institution and a target for criticism by the people who would rather rope off the echoing halls of a great museum and call on a whole continent to contribute to a show that inevitably pulls twenty different ways. We are thinking, of course, of the Artists for Victory affair last year, important in this connection on account of the Whitney's new role of dependence from the Metropolitan. The current annual, by contrast, has a unity and resultant sense of direction which goes with more hand-picking, less democracy—an odious principle to many, no doubt, but one which does make for a more readily digestible meal.

The message of the show? It is no war message. With rare exceptions such as Clarence Carter and De Diego, of whom more later; Siporin and Sternberg, who merely translate the old social consciousness symbols; and Fletcher Martin, with a drowned sailor who shapes up more like a "Careless Talk" poster than a painting, Pearl Harbor might be twenty rather than just two years ago. "Escape with me" is the gist of what the modern artist has to say. If reasoned with he would probably call your attention to the painters and sculptors who went on quietly producing through earlier wars on the *ars longa, vita brevis* theory. This gives us a chance to ask the one pertinent question: Is our modern art long enough to compensate for the several million young lives that have been cruelly shortened in the last three years?

Leave the War out of it and the Whitney does make one point too little stressed in American annual exhibitions: the importance of work being new and not previously exhibited. With rare exceptions this show is 1943. It contains, for instance, something we had not hoped

KUNIYOSHI'S latest, "Somebody Tore My Poster," graceful, distinguished in color.

to see again—a brand new Kuniyoshi, and a good one too. From Albright to Zorach, there is a new almost everybody else which, even if it looks like the old one, at least provides friction by comparison—that sense of competitive work going on which is the whole purpose of the painting salon.

A top-ranking new picture is Kuhn's *Musical Clown*. When it comes to asserting his subject, he succeeds better here using neutral colors than he often does with garish ones. The black and

white suit and single touch of braying brass on the horn stand out amazingly against a dull violet background and even dominate a gallery which contains the aforementioned Kuniyoshi, with its gracefully swung figure and its harmonies of dim distinguished blues, red rusts, and vaporous greys. By and large the Annual offers more than the usual number of good figure pieces, what with Philip Guston's *Portrait of a Sculptor*, Gwathmey's *The South*, fully as effective as his Carnegie prize-winner, and Prestopino's really brilliantly incisive *Scrub Woman*. Note also Clarence Carter's *War Bride* in which he not only refinds the textures once admired in his landscapes but gives real poignancy to the solitary white-veiled figure who kneels to invoke the blessing of a war production plant. Disarmingly, Kenneth Hays Miller's title beats the critic to it and acknowledges a debt to Signorelli for the admirable placement of his skaters; the colors, Miller's own, are mother-of-pearly but less happy. The old master idea caught on with a couple of others: Curry with a seated nude in a golden boskiness long after Titian, Charles Locke with a *Summer Afternoon* idled away in one of those mighty oak glades—pet romantic figment of the English eighteenth century—Saul Schary who wanders a little out of his depth in *Europa, An Allegory*.

JULIO DE DIEGO: "They Cross the Seven Seas," one of the rare war pictures in the Whitney Annual of Contemporary American art, now current at the old Eighth Street quarters.

Still among the figure pieces, we noted Tully Filmus's *Backstage*, excellent in all but its caramelized color; Paradise's *Suburban Supper*, American Scene stuff, good if you like it; Breinin gone terribly, terribly symbolical about something; Doris Rosenthal, all mixed up *By the Sea* as to which Indian belongs in which hammock. Berman's *Muse of the Western World* takes on an air of slightly unraveled mystery from the flamboyant reds of his palette. One wishes Weber would not try to rationalize his art by doing a factual factory scene instead of the usual Talmudic rites. While Benton in *July Hay* describes tropical flora as unnatural to the Midwest as his super-hy-gloss surface, Gropper takes on size and greater finish and succeeds in looking, of all things, like Benton! Artists for whom time stands still are Hopper, Bouché, and Goldthwaite. But anyway these are all figure pieces and, as the red meat course of the show, they make us feel we are doing well for these rationed days.

Landscapes and still-life, classic refuge for troubled spirits who don't know quite what to paint, are proportionately few. Two of the remberable ones in the former class come from relative strangers. Carl Hill from the Middle West is a born Romantic, his wind-lashed grass, rays of the departing sun, and moods of storm and benediction being passionate and elegaic in the same breath. John W. Taylor, through rightness of tone and glow touches a spark from a perfectly nondescript scene. Proceeding cautiously over the years, Helicker has at last climbed out of his quarry and his dark palette to paint a tower against a peacock sky; we are not sure that he wasn't better off before. There is a big black Mattson all about rocks, a Hurd which describes the smell of rain in the cattle country, and one of Speicher's small glowing landscapes. That most indefatigable still-lifer Katherine Schmidt shows assorted objects bathed in a delicately diffused salty-foggy atmosphere to tell us that they, too, are *By the Sea*. Guy Pène du Bois dishes up the most unpalatable breakfast yet; a phone call to Room Service and a brisk reorder would be the only way of dealing with this meal.

JACOB LAWRENCE'S watercolor, brilliantly colored and patterned: "Tombstones."

Abstractions are also few and include a Walter Quirt guaranteed to induce headache through eye strain—a really maniacal picture; Balcomb Greene's interesting *Red Robe* wherein for the first time he brushes the borders of reality; Charles Howard's *Departure* in the footsteps of Miro; and a very striking big composition called *Burial* by Bradley Walker Tomlin—one with a breadth and harmony comparable to Karl Knaths. As passionate and personal as ever, Julio de Diego abstracts the fierce profiles of ships in the East River, paints the spirit of the clanging red iron hulls, calls it *They Cross the Seven Seas*. From here it is a far cry to the two lonely sharp-focus near-Surrealists who spread little pools of silence in the upper galleries, Harold Sterner with an oppressive dream about Leonardo which he lines in Siena Cathedral black and white marble stripings, and Jared French in an obscure homily

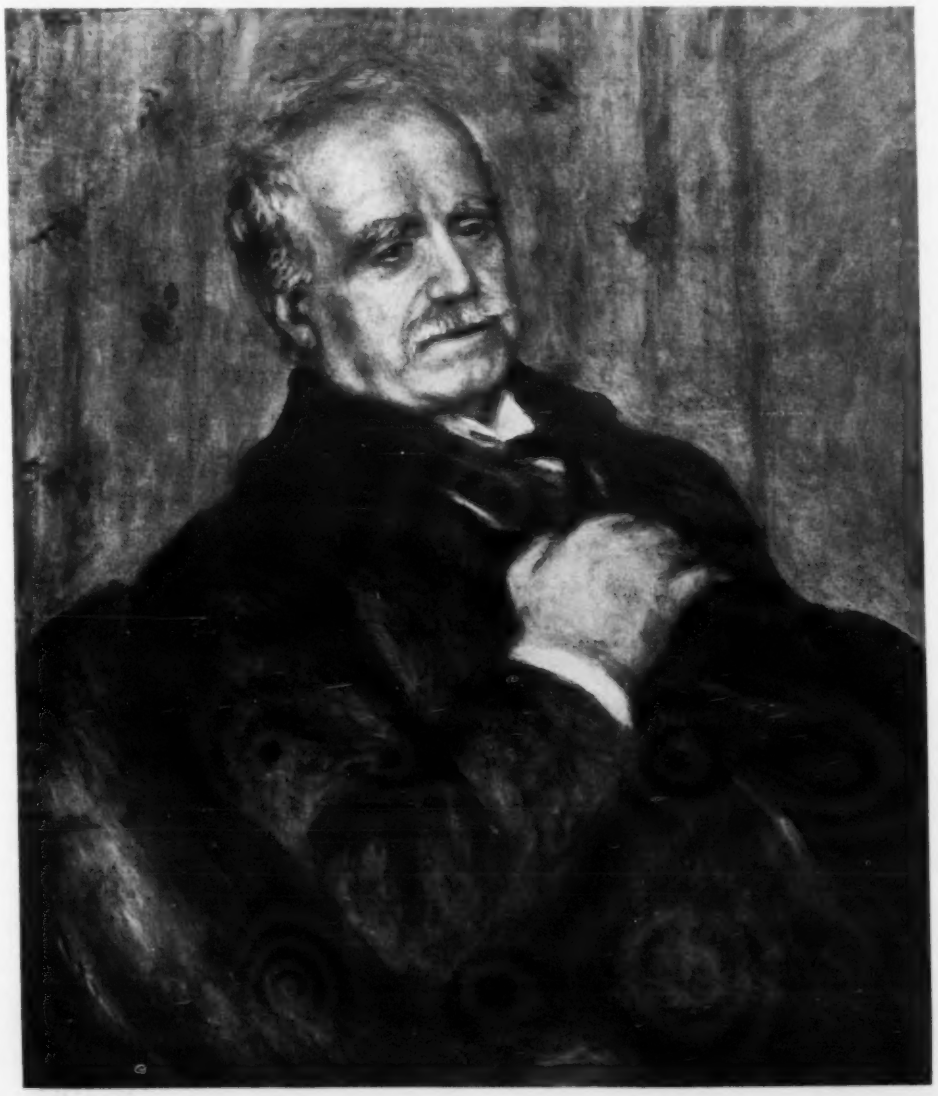
(Continued on page 51)

Durand-Ruel: 140 Years, One Man's Faith

BY JOHN REWALD

NO NAME of a non-artist is more closely bound up with the history of Impressionism than that of Paul Durand-Ruel. This man was more than the dealer of the Impressionists—he was their defender and friend, among the first to understand their revolutionary art, and for many years the only one with courage enough to invest up to his last cent in their paintings, a gesture which often brought him near bankruptcy.

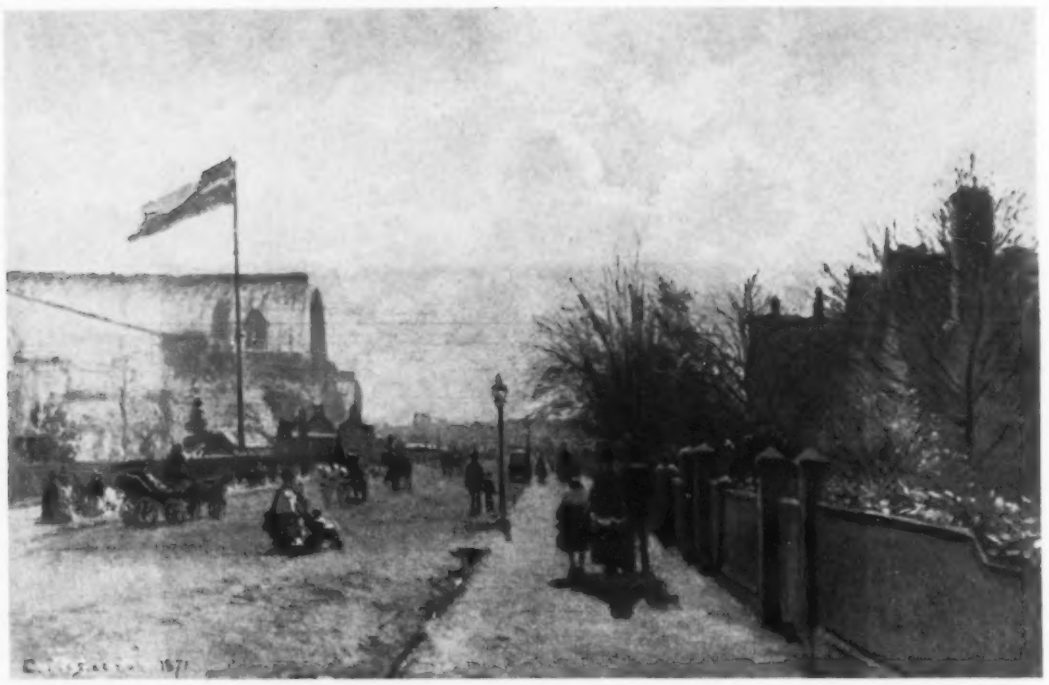
Although not the founder of the establishment which now proudly commemorates its one hundred fortieth anniversary in an exhibition (reviewed at end of this article) of works by all the masters introduced to France and America through his gallery, it was Paul Durand-Ruel who built up the world-famous firm. Originally a stationery shop, the enterprise had been extended by his parents to carry artists' materials and, through dealings with painters, had established the custom of accepting its clients' work in exchange for colors and brushes. Thus an important stock of canvases had been assembled, a stock consisting mostly of run-of-the-mill merchandise on which profits were realized not so much through sales as through lending pictures to artists and academies who used them as models to copy from. This inadventurous trade could have been continued for decades if in 1865 Paul Durand-Ruel, then 34, had not taken over his parents' firm.



THE GALERIE DURAND-RUEL in Paris in the year 1845 (above). Renoir's "Portrait of M. Paul Durand-Ruel" (below) painted in 1910 at the sitter's request, a testimony to artistic support and personal friendship, is in the current show.

Having developed a definite taste of his own, the new director immediately began to contact those among the contemporary artists whom he most admired: Corot, Millet, Courbet, Daumier, and the major and minor masters of the Barbizon school. Buying directly from them large quantities of paintings, Durand-Ruel soon established himself almost as their exclusive dealer.

It was while he stayed in London, where he had taken refuge from the Franco-Prussian war and the Commune, that one of the Barbizon painters, Charles Daubigny, introduced his two young friends Pissarro and Monet who had also fled to England, to Durand-Ruel. From the start the dealer was enthusiastic about the works they showed him, bought some, and asked for more. The Pissarro *Crystal Palace* in the current show is actually his opening



PISSARRO'S "Crystal Palace," in the current show, painted in London in 1871 during the Commune, was Paul Durand-Ruel's first Impressionist purchase.

Impressionist purchase. He realized that these young painters, who at that time had only refusals and laughter to their credit, were the logical successors of the school of 1830. It was to take him more than twenty years to persuade his clients of this truth.

Later, when the war exiles had returned to Paris, Monet and Pissarro arranged that their friends Degas, Renoir, and Sisley meet the man who had encouraged them so generously. Soon Durand-Ruel began buying their works too—paintings like the two magnificent *Repasseuses* now hanging in the gallery. At the same time he went to see Manet in his studio and acquired no less than thirty important canvases from him. In this group belong *Chevaux dans la Prairie* and *La Jettée de Boulogne*, to say nothing of such celebrated masterpieces as the Widener *Toreador* and the William Church Osborn *Guitarist*. Within a few years he found himself with an enormous and steadily growing stock of Impressionist paintings, since Monet, Pissarro, Renoir, and Sisley depended almost exclusively on him. But Durand-Ruel was not only unable to sell their works, he even experienced serious difficulties with his pictures by the Barbizon masters, most of whom died in the decade after the war, occasioning public auctions of their studios and thus bringing large numbers of their works onto the market. Further adding to his difficulties was the obligation under which he found himself to put in the highest bid in order to sustain prices whenever an Impressionist turned up at public sale. Thus, ironically, he was compelled to repurchase the paintings he had so far, with so much difficulty, been able to sell, further augmenting his continually growing stock.

MANET'S "La Jettée de Boulogne," one of original group dealer purchased from artist in early '70's, now hangs in gallery whose prosperity it helped found.

To buy steadily without selling can hardly be considered a sound business basis and it was only natural that Durand-Ruel often found himself faced with almost insoluble problems. Certain of his unpublished letters to Camille Pissarro show that if the painter was sometimes left without a centime, it was certainly not because his dealer had "forgotten" to mail his check.

"You cannot conceive what difficulties I have had for about a month now; I waste my time running after people who make promises and never keep them," writes Durand-Ruel in June 1883, and five months later he says: "I am terribly sorry to leave you without a penny, but I have nothing at all at the present moment. I must even greet misfortune with a smile and I have to give the appearance of being almost rich." In June 1884 he complains again: "I am still very annoyed with the way business is going. All those whom I ask for help tell me to wait. That's easy to say." In spite of this disastrous situation he does not give up hope and writes in October 1884: "If we fight just a little more, we shall finally dominate our enemies," only to become completely discouraged a year later when he exclaims: "All I earn is trouble. I wish I were free to go live in the desert!"

Durand-Ruel could hardly expect his painters to subsist on these complaints, and as a matter of fact they often threatened to abandon him, only to return to the realization that no other dealer or collector was willing to offer them even the few francs Durand-Ruel still managed to send. Though it cannot be concealed that there were sometimes ill feelings between the dealer and his protégés who were dis-

(Continued on page 50)

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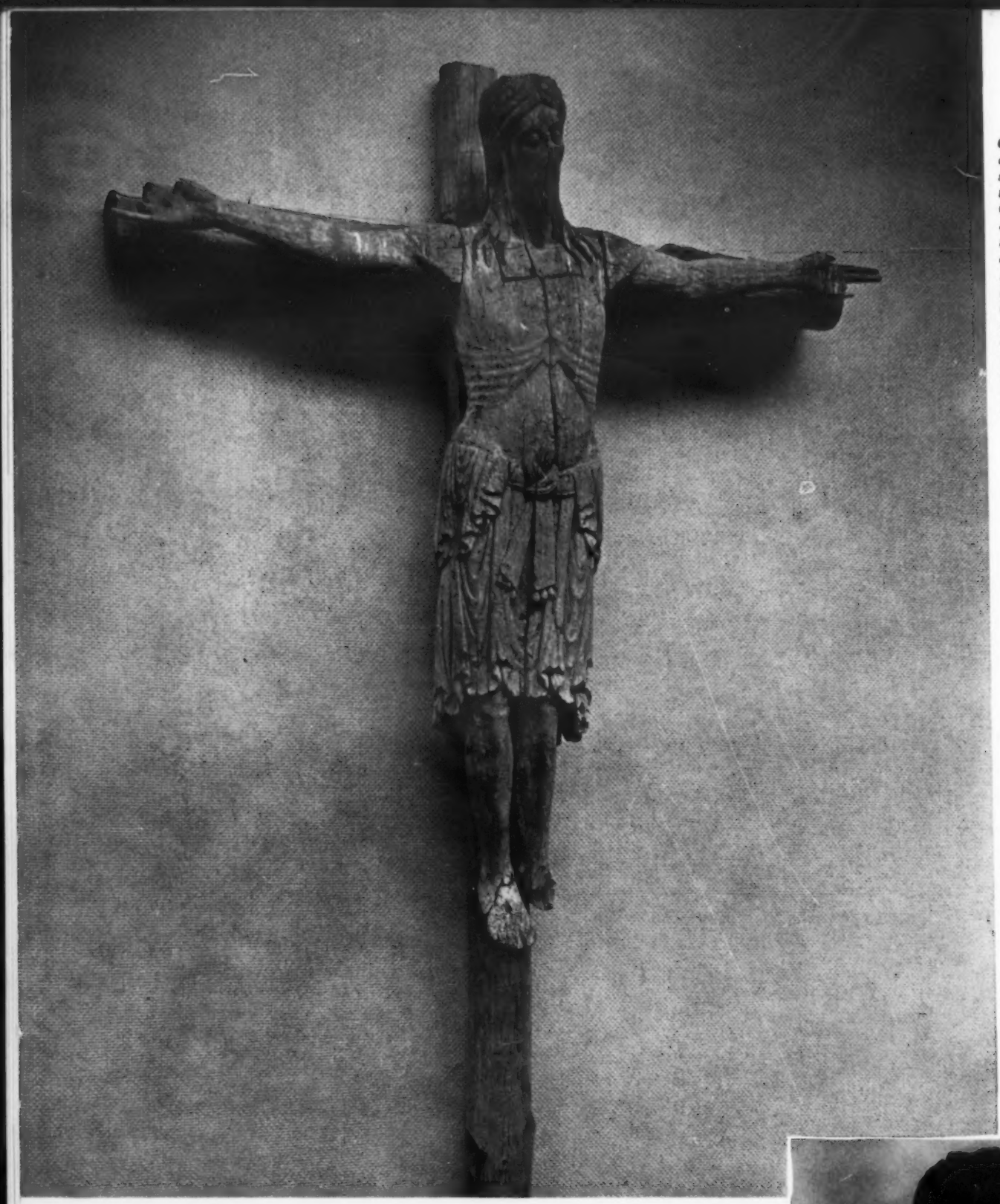
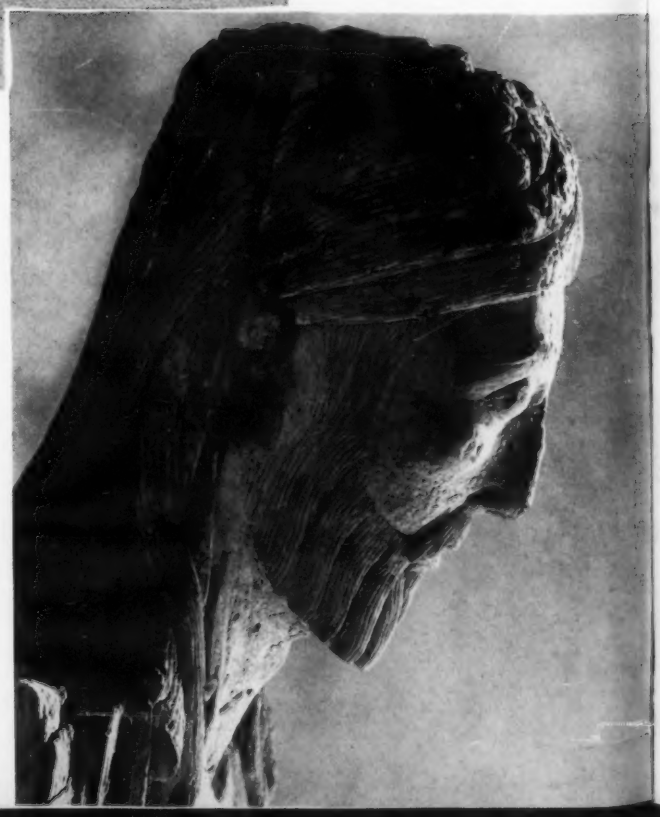
RENOIR: "Girl with a Falcon," dated 1883, then acquired by Durand-Ruel directly from the artist, brought to America in 1909, is typical of the type of work for which this firm was sole agent, for which it created a market, and with which it has supplied some of the outstanding collections of America. The painting is now privately owned in this country.



***GOTHIC CRUCIFIX** dated about 1200 or shortly thereafter, from the Spanish province of Catalunya, recently added to the collections of the Rhode Island School of Design in Providence. Measuring seven feet in height, the carving embodies the aescetic spirituality of mediaeval Spain (note detail of head below) while the animated folds of the kirtle reveal influence from France and Italy.*

Providence Acquires: Two Purchases and a Gift Expand Museum Collections



THREE outstanding new acquisitions for Providence, each announcing the spirit of its age, bring to the Rhode Island School of Design a pattern of the development of all Western art. The mystic mediaeval Crucifix, the Tournai tapestry summing up the spirit of the Renaissance, the scientifically motivated experiments of Cézanne stand for three main turning points in the minds of men which were constantly reaffirmed in the civilizations they created.

The seven-foot Crucifix, believed to have come from a monastery in the North-Eastern Spanish province of Catalunya, reaches both into the past toward its Byzantine predecessor the eleventh century Léon ivory Christ, and forward to the period when cross-influences from Northern Italy and the Ile-de-France had fused into a specifically Catalonian style. Thus we find the traditionally large head together with facial expression of unexpected refinement and subtlety. The folds of the drapery are animated with a curious rippling life which contrasts with the figure's tenseness. The dentillated edging of the hem of this garment is close to the manuscript style of the Winchester School and may have been directly copied from it. Carved in the traditional oak now weathered to a silvery grey, traces of paint show that the figure was once richly polychromed.

The verdure tapestry, dating from about 1520, is a sumptuous example closely related to a larger one in the Rockefeller McCormick Collection, having presumably been executed from the same cartoon although selection of details and colors were left to the discretion of the individual weaver. The author of this cartoon is presumed to be Gilles le Castre, a third or fourth generation Tournai tapestry designer. Evidently his inspiration was drawn from the East Indian kalemkars, or Tree of Life textiles, which survive today in large brightly colored cotton prints. Though such kalemkars only made their appearance in Europe in the mid-seventeenth century, the type of design is one used symbolically from the beginnings of Christian art. This tapestry differs from the McCormick weaving in the reversed position of certain animals and birds and in the addition of a splendid crane.

The two foregoing were purchases. Rhode Island's last acquisition comes as the gift of a generous anonymous donor. It is Cézanne's *The Seine Near Paris*, once in Vollard's collection, listed by Venturi, dated, along with artist's most vigorously colored and structurally composed productions, between 1900 and 1906. In the foreground of the picture are patches of yellow, grey-blue, and violet. At the right is a retaining wall curving back into the picture—a motif much enjoyed by Cézanne. A mass of blue-green foliage tops the wall. At the left of a broad strip of brilliant blue water which divides the picture horizontally is a red barge tied at the quay. On the further bank of the river are two yellow houses surmounted by trees. The sky is light blue changing to green and violet. Sections of the canvas remain bare save for the creamy ground tone over which the other shades were built up. Part of the charm of this landscape lies in the feeling of serenity and stillness which Cézanne has given it. Here the momentary aspects of nature are omitted; contrary to an Impressionist canvas, this one can be identified with no particular season. Like Poussin whom he admired, Cézanne is able to monumentalize and generalize landscape. Omitting the minutiae of trees, grass, and even the vagaries of sunlight and weather, he has retained something elemental, something of the earth's inner vitality.

***FLEMISH TOURNAI TAPESTRY** of the early XVI century, recently acquired by the Rhode Island School of Design, is, like a similar example in the McCormick Collection, presumably by Gilles le Castre, is distantly inspired by Indian textiles.*

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery (and where to find ART NEWS' review of each exhibition)	NEW YORK TIMES Howard Devree—H. D. Edward Alden Jewell—E. A. J.	HERALD TRIBUNE Carlyle Burrows—C. B. Royal Cortissoz—R. C.	SUN Helen Carlson—H. C. Henry McBride—H. McB. Melville Upton—M. U.	WORLD-TELEGRAM Emily Genauer—E. G.
de CREEFT, Passedoit (see ART NEWS, this issue, p. 30)	De Creeft shows are always events, and this work is all near his peak of achievement. H. D.	De Creeft's tendency to overstyle certain Oriental ideas in his figures is still far from the trend of a profoundly original artist. But in conceptions such as the portrait of the Russian composer he is entirely convincing and capable. C. B.	Jose de Creeft, a sculptor who dares to be original, features a big portrait of Rachmaninoff in his current exhibition. The portrait is a deeply serious work of art to be treasured alike by musicians and artists. M. U.	De Creeft is at his best when he doesn't leave natural form too far behind. He is incapable, whatever he does, of molding form that isn't invested with beautiful, rhythmic relationships of swelling volumes. Other sculptors can do that almost as well, however. De Creeft has something else too many artists lack. He has a deep vein of sweetness, of a gentle lyricism. E. G.
DELBOS, Kleemann (see ART NEWS, Nov. 15, p. 21)	. . . smooth, fluent, expert work. . . . Delbos, long familiar to gallery-goers, knows how expertly to lay a wash and get an unforced, always decorative effect in his serene, well-lighted landscapes and shoreside vistas. H. D.	Julius Delbos is a smooth and tasteful painter who covers several varieties of subject matter without any apparent difficulties. C. B.	His work is clean, crisp and put together with an unerring sense of what makes an effective picture. The glimpses presented of Bar Harbor and of the islands off shore are particularly effective. M. U.	His skill is too great . . . for this to be labeled merely illustrative stuff. Put it down as easy and decorative—and not without its poetry. E. G.
GUIMARD, Newton (see ART NEWS, Nov. 15, p. 22)	One feels that the artist has sought the spiritual as well as the linear likeness of her subject. H. D.	. . . has drawn portraits of Paderewski and other notables. On display, besides a head of the great pianist, are others of Leoncavallo, the Italian composer, the French Cardinal Du Bois and several women subjects. C. B.	Mme. Guimard concentrates on character whether she is dealing with the freshness of young girls or the time-ravaged features of old age. To gain her end she eliminates all possible details and trusts to suggestion and keen observation. M. U.	
LIBERTE, Babcock (see ART NEWS, Nov. 15, p. 22)	Liberte . . . is incorrigibly romantic, somewhat in the Ryder tradition, his dark and moody marines lit up with unholy bits of color and his quarry vignettes massive in their construction. H. D.	. . . while he follows the same pictorial track as before, his art has strengthened and seems richer in feeling and color. A good return to the public, this, which merits attention. C. B.	. . . he indulges in his new medium (gouache) in somewhat more variety of subject matter than was his former wont. . . . One is inclined to feel, though, that they take second place to the oils, "Moonlit Sea" and "Yaddo Mansion" into which some of Ryder's romantic and dramatic feeling seems somehow to have drifted. M. U.	This is not the romanticism of the art textbooks. This is another kind of romanticism entirely, having to do with brooding nights and a whole mysterious world seen through the dreams of a poet. E. G.
MOLLER, Bonestell (see ART NEWS, Nov. 15, p. 23)	There is latent talent in this work, but it may be argued whether the young man has found himself as yet. H. D.	His main dependence in these paintings is on ideas, colors and textures—all handled with skill. C. B.	. . . is a sober and imaginative artist who prefers giving you a symbol rather than a story. It is along the line of serious fantasy that Hans Moller may be expected to develop. M. U.	Hans Moller is a man who really has exquisite taste. He also has an irrepressible sense of humor. E. G.
ROGERS, Wildenstein (see ART NEWS, this issue, p. 29)	There are warmth and personal charm in the flower pieces and landscapes which are infused with an underlying French spirit and with a quite individual lyric quality. Some of the work might be pushed further without injury, but this is a reticently attractive report. H. D.	This is a show of tasteful work, which ranges from uninhibited beginnings to more scholarly stages, representing a considerable development. The show is pleasantly varied and makes an attractive showing. C. B.	. . . enough could be seen to realize that the flower pieces sparkled with attractive color, that the landscapes were well organized and solidly developed and that all the pictures had such easy naturalness, that it could be decided that Mrs. Rogers's talent was native and that a real artist had been added to our list. M. U.	
ROTHBORT, Barzansky (see ART NEWS, Nov. 15, p. 21)	Rothbort is at his best in such canvases as the "Wild Apple Tree" and "Marshes," in which he obtains quite extraordinary atmospheric effects. The soundness of his work was evident in the earliest pictures, such as the flower still-life of 1910. H. D.	Beginning with realistic figures and portraits in dark and heavy colors, he shows landscapes and flowers which are those of a re-invigorated and pleasing colorist. C. B.		. . . his latest flower pieces are as colorful, as sensitively brushed and at the same time as easily decorative as you can imagine. More interesting even than all this, however, are his sculptures, which are more daring and imaginative than anything he has painted. E. G.
SAARINEN, Midtown (see ART NEWS, Nov. 15, p. 21)	The most exotic note of the week. . . . She has not lost the ability to surprise amazing effects with her glazes. . . . and her groups of animals for full reliefs on public buildings represent a real innovation in the field. H. D.	Working with clay and glazes has certain advantages from a decorative standpoint, but from others, such as the sheer enjoyment of material, is not so appealing in these exhibits. Miss Saarinen is best when she doesn't work the medium too vigorously, which is the way she most often uses it. C. B.	. . . in spite of the fact that she had her training in this country and in Paris, a decided Chinese influence is evident. This is particularly noticeable in such pieces as "Mowgli and Bageera" and in the "Pekingese Dog" and elsewhere. With it all the artist has a marked sense of humor. . . M. U.	
SEGONZAC, Carstairs (see ART NEWS, Nov. 15, p. 21)	. . . there are in the present small show several very good oils. Segonzac uses watercolor too with pronounced aplomb. "La Mare" and "Bord de Rivière" being thoroughly characteristic. E. A. J.	Essentially a clever painter, Segonzac in his landscapes seems to want to bury his facility in severity and heavy paint. The water-colors, on the contrary, are dashed off brilliantly. C. B.	. . . de Segonzac is one of the French masters whose work wears well in its simple and dignified individuality. M. U.	But he doesn't seem to be able to identify himself with nature as the really poetic landscapist does, to feel at one with its moods of grandeur or loneliness, her tenderness or her drama. E. G.
STELLA, A. C. A. (see ART NEWS, Nov. 15, p. 21)	Spanning a most eventful generation, this is not so much a show as an event and deserves attention accordingly. H. D.	The "Brooklyn Bridge" seems to us most successfully to carry out the ideas the artist had in mind, and to represent him best as a creative designer. C. B.	While not fully a retrospective show, it still apparently aims to hint at least at all periods of his development. M. U.	The present display ought to restore him to his rightful stature, since it was, unlike the others, selected with sensitivity, omits those errors in taste a prolific painter is bound occasionally to make in a long career. E. G.
TAMAYO, Valentine (see ART NEWS, Nov. 15, p. 10)	One may judge that this artist is at his happiest in the mural field, which provides an opportunity for large rhythmic designs. In the smaller paintings, sheer grotesqueness of forms appears accentuated. Most of these are pretty weird, nor do they amount to much if considered just as abstract shapes. E. A. J.	He is an artist in whose pictures one can always find recurring references to French paintings, suggesting his admiration of different methods of topical symbolism. At the same time he is resourceful and is able to create a fresh effect in each of his displays. C. B.	He, being an artist, has completely escaped from the present era. He is Mayan, or possibly pre-Mayan in everything he paints. It is a long way to go for happiness and it is not certain that Rufino Tamayo finds it even in pre-Mayan times. H. McB.	. . . is an intellectual artist rather than an emotional one. And his newest canvases, consequently, are more apt to stir admiration than affection. But however intriguing each composition is as an intellectual exercise, the whole impact of this show is strongly emotional. E. G.

THE PASSING SHOWS

IF "THE SOVIET ARTIST IN THE WAR," an exhibition now current at the Metropolitan Museum is, from an aesthetic point of view, rather disappointing, it is because it has confined itself largely to mediocre documentary photographs and reproductions of original works. However, artistic merit is not necessarily the sole criterion of a show which purposes to record the wartime activities of Russian actors, artists, film companies, writers, dance groups, and musicians. This task it has performed admirably. With photographs of the artists themselves are pictures of the morale-sustaining concerts, cinemas, and dance recitals they initiated. Oil paintings by Korin, Lansere, Sokolov, and Skalya, charcoal studies by Shmarinov, and prints of Moscow 1941 and the siege of Leningrad furnish more permanent records of World War II. Colorful, vigorous manifestations of a sincere patriotic fervor leavened with more than a grain of humor, the posters are as usual the best things in the show. Stressing the offensive rather than the productive end of warfare, they alternately deride the Axis leaders in stinging caricature or paint, with fearful brush, the day of vengeance.

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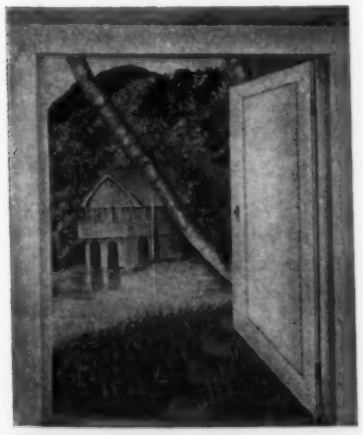
EDNA BERNSTEIN, a singularly guileless painter in the O'Keeffe manner, shows at the Kleemann Galleries a series of metal-sharp flower pictures and six or seven bright-colored landscapes. Stylized, skillful if devoid of depth and mood, the flowers, such as *Auratum Lily*, are more often arbitrary designs than poetic interpretations of nature. Better are the landscapes, in general rather cold mid-afternoon renditions of the New York and Pennsylvania countryside; they include the very pleasant *Old Dutch Farm House, New Hope, Pa.* (Prices $50 to $450.)



EDNA BERNSTEIN: "View through Boathouse Door." Kleemann Galleries.

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UTRILLO, if he be one of those who still survive in France, will have just passed his sixtieth birthday. In tribute to the occasion a dozen of his landscapes have been put on display in New York at the Niveau Gallery. To make it a worthy tribute the gallery has omitted trivia and gathered only good examples of his art. The exhibition represents all of his major transitions save the earliest (his Montmagny or Impressionist period). There are several of his strong "white pictures"; then an impassioned little landscape showing the influence of Rousseau; an important church scene, painted at the outbreak of the last war, and others, down to 1940, which trace the unfoldment of his palette. Among the latter is *Saint Bénigne Cathedral, Dijon*, which manifests the qualities for which Utrillo is famous, intensity and grandeur. (Prices not quoted.)

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MARION CLAUDEL, daughter-in-law of the distinguished ambassador, gives an estimable account of herself in the exhibition of her paintings at the Bonestell Gallery. These pictures are admirably ambitious, altogether serious, and oftimes formed with originality. To be sure, they do not always strike twelve—the panorama of *New York City*, for example, being too articulate; the brushwork of the *Apple Orchard*, rather too varied, and the portrait of *The Priest, Ducatillon* a bit too strict. But those are errors in the right direction, aren't they? Her over-arching fault (if one might call it that) is that she will sacrifice anything else for freshness or innovation. Even so, hers are auspicious talent and skill. (Prices $150 to $250.)

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MARY BENJAMIN ROGERS saw her first success at an art exhibit by members of the "international set" which Elsa Maxwell staged in the irresponsible 1930s. A notable figure in both social and artistic life of Palm Beach and a capable organizer during the 1941 Art Week, Mrs. Rogers' one man show at Wildenstein reflects less her worldly background than a sincere and painterly approach to her subject. Confirming an impression of a naturally discriminating taste is the fact that she elected to work under the criticism of the French Intimist Vuillard, whose poetry and inimitable restraint find sympathetic echoes in her work. Flowers are her first love and range from the delicate wayward blooms of Alpine meadows to *Easter Morning*, outstanding for its ease and richness, perhaps a forecast of a future painting style. If a certain symmetrical self-consciousness of arrangement detracts from the still-lifes, in scenes like *Manchester Landscape* and *Mammy's Cabin—Healing Springs* there is no lack of enjoyment or ability to interpret it. (Prices $100 to $500.)

MARY B. ROGERS: "Flower Arrangement." At Wildenstein.

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DORIS ROSENTHAL, currently honored at the Midtown Galleries, continues to take her subjects and themes from Mexico. In fact, she is "vacationing" there at the present moment. Her style, however, begins to depart from the Mexicanate style for which she is known. True, she still holds to the urgent drawing and low-key palette of modern Mexico, but a kind of freedom, a kind of ease, or facility, and a certain fluency—such as are attributes of her native North American life—now begin to appear in her work. The change tends to make for a more spontaneous expressiveness in her painting and is, accordingly, welcome. Prices $50 to $1,000.)

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GUY PENE DU BOIS, as you see in the Kraushaar exhibition of his latest paintings, keeps holding on to the formula he worked up years ago: a method of setting a simplified figure or two in a spacious pallor and adding an effect of sophistication. It seemed fresh and unconventional at first, indeed, it "caught on" enough to place Du Bois among the avant-garde of American moderns. No one dreamed it would prove the only resonant string to his bow. Today, mulling over his recent work, one wonders if he will ever fulfill the promises of his youth. (Prices $60 to $850.)

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CHARLOTTE BEREND at the Schaeffer Galleries offers twenty-eight watercolors of Italy and Santa Barbara, California, and four portraits in oil. Her watercolors are full of technical originality and reveal a strong Chinese influence, often achieving an unusual tapestry effect. Her portraits are modern, bright, and decorative; that of Eda Ramelli contains psychological overtones that could only have come from a sensitive and sophisticated brush. (Prices $80 to $250.)

CHARLOTTE BEREND: "Stranded Boat," watercolor. Schaeffer Galleries.

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PORTRAITS OF CHILDREN by Barnard Lintott give the impression that the Macbeth Gallery has been suddenly transformed into a select day nursery and reveal the artist's sympathetic eye for well bred and well brushed childhood. Occasionally Mr. Lintott has seized the character of his diminutive sitter with surety, at times it seems to have eluded him in a mist of sweetness. *Jennifer* is delightful, there is a sure touch in *Master Lorenz*, and *Billy Berkson* is a fine piece of color. (Prices not quoted.)

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GEORGE HEUSTON had studied painting under excellent teachers before he enlisted in the Merchant Marine. In consequence the watercolors which he brought back with him from places as distant as ports on the Indian Ocean and Persian Gulf are not the amateur sketches such as which so many sailors offer us nowadays. Heuston is a naturalist with a lyrical touch. He gives us close-knit, mosaic descriptions of his travels, yet though his reports be

JOSE DE CREEFT: "Rachimaninoff," in hammered lead. At the Passedoit Gallery.

closely factual you sense throughout the glow of his perceptions. This exhibition is at the Ferargil Galleries. (Prices $45 to $175.)

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JOSE DE CREEFT'S new show at Passedoit, if not his most sensational, at least supports previous achievements. Size has never been a deterrent to this sculptor, either from the point of view of labor required or of adjustments to the optical illusions attendant on large scale. His latest big piece is a three-foot hammered lead head of Rachmaninoff whose enigmatic, almost Oriental mask is so close to De Creeft's familiar "type" head that it can carry all of the fire and eloquence of an improvisation while remaining a sympathetic likeness. *Fear*, in Tennessee marble, has inchoate forms, yet surely even Ruskin would have recognized them as noble ones. If the smaller pieces say less than usual, the French stone head of Walkowitz is blocked out with an ease and boldness which raise De Creeft well out of the ranks of our surface-chipping primitivists. (Prices $800 to $6,000.)

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JOHN MARIN, who has an exhibition current at An American Place, seems to keep on producing watercolor moods and calling them pictures. A bit of this sort of thing is a lot. Kept up, it cloys as much as continual tonal chords in music. Marin's latest oils are so tenuously rarefied—contours of nudes, of trees, of ducks against contours of beaches, of hills, of billows—that they become remote for those of us who have no ivory tower in which to muse upon them. More body would strengthen the spirit of all these compositions. (Prices not quoted.)

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KAETHE KOLLWITZ, called the Millet of twentieth century Germany, and certainly the greatest German etcher alive (if she is still alive across the hazards of war) has long been admired in the United States for her humanitarian bigness of heart as well as for her artistic gifts. Yet there has never been a full-length exhibition of her works here until this month, when the Galerie St. Etienne hung up a panorama of them. A number of her finest etchings, woodcuts, lithographs, and drawings are included, together with complete sets of her three famous series—*Revolt of the Weavers*, *Struggle of the Peasants*, and War. It is a memorable show, appealing to museum curators and collectors who specialize in black-and-white. (Prices not quoted.)

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AARON BOHROD is one of those Americans who has so much facility and up-to-dateness that he has been catapulted to success. Yet as his latest pictures attest he is still a genre painter who has given us nothing finer than pictorial journalism. These pictures—swift, expeditious landscapes and subject pieces in oils and gouache—are currently on view at the galleries of Associated American Artists. Their scenes are glimpsed rather than penetrated; their thought is more impromptu than discerning; their emotion more sudden (impulsive) than considered; and their deft skill more brilliant than profound. Perhaps as Bohrod outgrows his lyrical youth he may give us a deeper, an amaranthine art. Meanwhile he does often fascinate us with his star reporting. (Prices $75 to $350.)

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FANNIE HILLSMITH'S abstract and non-objective paintings are to be seen at the Norlyst Gallery. Had these pictures been produced thirty-five years ago when the abstract school was being launched they might have created something of a stir. For they often have a more winning harmony of color and form than some of their geometrical antecedents. There's the rub. Coming at this late date they say nothing new, yet they do say it felicitously well. (Prices $50 to $200.)

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NICHOLAS MOCHARNIUK, an "unknown" whose remarkable work is currently on view at the Marquié Gallery, proves to be one of the most gifted young woodcarvers in America. Mocharniuk has lived in this country since infancy yet he possesses a pristine simplicity such as we seldom beget. Perhaps his strength harks back to the land of his parents, the Ukraine. In any event, his talent, his skill, his conception, and most of all his command of wood, is of the highest promise. A born primitive, his natural tendency is toward Byzantium and the old Asiatics, yet being unself-conscious he begins to take on influences of modern culture—Modigliani, for example, and the abstract. Those who know sculpture will find delight in this exhibition. (Prices $25 to $100.)

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ERNEST L. SUMNER'S deep love for the out-of-doors is apparent in the landscapes on view at the 8th Street Gallery. He has roamed about our country from California to Cape Ann and has returned with a sincere and factual report of northern woods and summer days. In a series of pictures he has been particularly successful in rendering the fire of an American autumn. (Prices $5 to $50.)

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FOUR LATE ARTISTS. Demuth, Preston Dickinson, "Pop" Hart, and Pascin are on view at the Downtown Gallery represented by oils, watercolors, drawings, and pastels. The annealing factor in the exhibition is the remembrance that all four died almost simultaneously in the early 1930's. Pascin is very adequately represented from the gallery's large collection which was acquired twelve years ago and is being shown for the first time. Admirers of this master of delicacy and decadence will find five large oils, and numerous drawings and watercolors. The oil *Lazare et sa Famille* has as a base one of those amazing transfers in which the artist worked in the dark, so to speak, with a stylus on carbon paper. The exhibition further includes some of the best of "Pop" Hart's varied landscapes, some characteristic still-life pastels by Dickinson, two rare watercolors by Demuth. (Prices $50 to $1500.)

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THE SOCIETY OF AMERICAN ETCHERS have been making a considerable effort of late years to raise the standards of etching in this country. In fact, they have met with a modicum of success. Yet the reinvigoration is but slightly apparent when one regards their latest exhibition as a whole. Handsomely displayed at the National Academy, the show contains 379 examples from the work of 160 artists and is in general tedious. The vast majority of the items are taxed with the difficulties of the craft and seldom arrive at fluency or even ease. Also the aim unfortunately is more descriptive than expressive. John Taylor Arms is the hero of the occasion, seconded by such reputable artists as Kerr Eby, Nason, Lucioni, Tittle, Higgins, Berdanier, and Ernest Roth. Among the less well-known who cover themselves with credit the ten ablest would seem to be Beatrice Banning, Stephen Izant, Armin Landeck, Lino Lipinsky, Betty Parish, Doel Reed, Fermin Rocker, Jean Sanborn, Carl Schultheiss, and James Mallory Willson. (Prices $5 to $60.)

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ENAMELS ON COPPER by Ruth Raemisch were on view at Rena Rosenthal, Inc., before their departure to the Corcoran. They reveal an artist who works with spirit and fluency despite the enormous technical difficulties of the medium. The little pictures, done in *cloisonné*, *champlevé*, and *grisaille*, follow the experimental fashions of our time; the Sisters is perhaps reminiscent of Gauguin. The unusual frames were designed by the artist's husband, Waldemar Raemisch. (Prices not quoted.)

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EARLY WORK by contemporary artists at the Buchholz Gallery shows forty-six Americans and Continentals in the experimental or callow stages of their youth some time before the last war. To appreciate these pictures one must view them against the stolid artistic background of the day. At times gauche and unformed, there is often a world of courage and originality in these styles. Other of our revolutionaries show no inkling of revolt, or are quiet now who once turned somersaults in their youth. Among the surprises is a demure little flower piece done in 1898 signed Pablo Picasso. (Prices not quoted.)

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FREDERICK SERGER, whose first American exhibition is presented at the Lilienfeld Gallery, is a native of Czechoslovakia but

(Continued on page 48)

MARGUERITE KUMM: "Harvest 1943." In the Etcher's Annual.

NOTABLE WORKS OF ART NOW ON THE MARKET

ADVERTISING SUPPLEMENT TO ART NEWS

CHRISTMAS 1943

IF EVER there were a suitable moment to inaugurate in America the established custom of European art magazines to carry an annual advertising section which illustrates momentary prizes in the art market, this is surely the time. Today America, and particularly New York, is virtually the art center of the world. With all respect to the courageous and sustained activity of collectors, museums, and dealers in wartime England, the focal point has at least temporarily shifted from Bond Street to 57th Street. That market has been one chiefly of buyers, for the simple reason that supply from overseas has been all but cut off for the last three years while on the other hand there has been a constant influx of purchasers from the four corners of Europe and of North and South America.

Americans have all reason to be grateful for the result of these conditions as deeply as they deplore the circumstances that brought them about. The widening of the American art market, the unique importance attaching to American collectors and dealers throughout the world today, are certain to bring about, nay have already brought about, a consonant widening of American taste and artistic enrichment of our country.

Hence ART NEWS believed this a proper moment to begin as a permanent yearly feature this department of *Notable Works of Art Now on the Market*. Consequently leading dealers were invited to submit such objects for reproduction and description in this advertising section. The response, gratifying as to both quality and quantity, will be found in the following pages. They constitute a virtual directory of leading dealers as they do a selection of distinguished works of art at a time when these are becoming increasingly rare. It is not too much to say that the contents of this supplement may be looked upon as a testimony of that artistic life without which no postwar world can be complete, and as evidence of the artistic wealth that enables America to be proud of the examples of civilization she has assembled on her shores.

Plate I. *Pottery Tripod Vessel (ho)*. Size 5 1/2 inches high. SHANG DYNASTY (1766-1122 B.C.). This extremely ancient example of pottery was excavated at An-yang, the capital of China in an age when Europe still was a forest inhabited by nomads. The concise force of the trilobed form and the graceful straddle of the feet bespeak the high degree of civilization already achieved by the Chinese. Potteries of such antiquity were unheard of until lately. This one is a prototype of the magnificent Yin-Chou bronzes of this shape which were used as vessels for mixing wine and water in Chinese ceremonial rites. Notice the balance and boldness of the spout and the functional loop-handle with its ornament of a human mask in relief—a remarkable feature for such early work.

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Plate II. *Bronze Wine Vessel (tsun)*. Size 11 inches high. LATE CHOU DYNASTY (5th to 3rd century B.C.). Sacrificial wine vessels in the guise of birds or fowl are counted a rarity among ancient Chinese bronzes. They exist in various forms—owls, cranes, roosters, pigeons, geese—and they reflect the whimsy, or as art critics say, the fantasy of the Chinese artist. Comparatively few of them have come to light. The present one, in the form of a duck, is exceptionally naturalistic in character. It dates in the late Chou dynasty. The curator of Far Eastern treasures at the Metropolitan Museum, Alan Priest, has described the art of the late Chous as being (like the people themselves), "sophisticated, refined, super-expert in technique and beset with a maddeningly nervous high-strung energy." Their vitality and the fresh vigor of their skill is strongly manifested in the vessel illustrated here. Patina: soft green.

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Plate III. *Virgin with the Infant Christ, between St. Francis and St. Agnes*. BY RAFFAELINO DEL GARBO (c. 1470-1524). Size 45 by 32 1/2 inches. Today most scholars have agreed that Raffaelino was Filippino Lippi's pupil. Yet plain to see he often was inspired by Botticelli. The influence is evident in the present picture. The sharp, sinuous outline drawing is Botticelli-like. So is the type of the Christ Child and, to a certain extent, the Madonna. Most likely Raffaelino was what we nowadays call an eclectic: one who takes his inspiration from sundry masters. His art has been well summed up by Van Marle: "The chief merit of Raffaelino is that he has left us quite charming paintings, executed with a considerable amount of feeling and technical skill." Pictures by him are in a number of our museums and in the collections of F. Fisher, Walters, Ryerson, Lewisohn, Schinasi, Lothrop, Hearst, Willys, and Percy Straus.

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Plate IV. *Portrait of a Man*. BY NICOLAES MAES (1632-1693). Size 45 by 37 inches. Of all Rembrandt's pupils, Maes achieved the most successful career. He made a fortune at painting portraits, most of them, like this one, Dutch portraiture in the French taste. Maes turned out his likenesses with so much facility that prized though they were in his day they now have fallen into disrepute. On occasion, however, he bestirred himself and brought forth all the bold and vigorous strength of which he was capable. Such an occasion occurred when he painted this *Portrait of a Gentleman* and its pendant *Portrait of a Lady*, which is in the Boston Museum. What the particular occasion was we have not yet discovered; but since these pictures were painted in 1678, the year Maes returned home to Holland after an absence of twenty years, they doubtless are related to that event in his life. Certainly they rank among his finest works.

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Plate V. *The Merry Lute Player*. BY FRANS HALS. Size 36 by 30 inches. In his book, *Frans Hals' Paintings in America*, Dr. W. R. Valentiner, the leading authority on Hals, sets this picture in a special niche. "It is one of the happiest inspirations of the artist," he says. "It had popular success even at the time of its execution, as numerous old copies prove. . . . Although almost monochrome in general color scheme . . . there are details of rich color." Elsewhere the same authority has written that "*The Merry Lute Player*, together with *The Buffoon* in the Rothschild collection and the *Gay Drinker* in the Amsterdam Museum have always been regarded as the most famous of the genre pictures of the artist." This picture was sold at the Capello sale in Amsterdam, in 1767, for 58 florins ($500). About a century later, Jules Porgès, of Paris, bought it from the famous London house of Colnaghi. With the remainder of the Thompson Collection, *The Merry Lute Player* will be sold at auction by the Parke-Bernet Galleries on January 15, 1944.

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Plate VI. *The Violin Player*. BY FRANS HALS (1584-1666). Size 31 by 26 inches. Although Frans Hals lived precariously from hand to mouth and died in poverty, he was so much in love with life that he liked nothing better than to make a smile or a moment of laughter permanent by catching it on canvas. The dreamy rapture of this *Violin Player* is a case in point. Hals probably saw this musician in one of the taverns he frequented and, on returning home, painted the blissful mood forthwith. He needed to make no preliminary sketches. His was instantaneous genius. His eyesight, his skill of hand, his powers of analysis all were swift and penetrating. Dr. Valentiner has praised this picture warmly, saying, "It is of a similar bravura of execution as *The Merry Lute Player* and, like it, painted on wood, lending an enamel-like brilliance to the surface. The hands in particular are drawn and painted in a masterly fashion."

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Plate VII. *Marquetry Sécrétaire*. LATE LOUIS XV. Size: 36 inches high. When Madame de Pompadour became the mistress of Louis XV in 1745, she called in the best French cabinetmakers and told them that she disliked the large, heavy, ornate, ostentatious, *rocaille* furniture with which they had stuffed the palace at Versailles. She said she wanted her own rooms dressed less formidably and asked them to work out some harmonious designs for her—something simple, livable, and informal. The result was the most graceful furniture the world has ever seen: chairs, tables, desks, and sofas with quiet, flowing, classical curves and restrained inlays and mountings. In short order, certainly by 1750, this so-called antique style was all the rage in France.

Plate VIII. *Lacquer Commode* (signed by Chevallier l'ainé). Size 43 inches wide by 20 inches deep. LOUIS XV STYLE. Many of the French aristocrats who decorated their homes in La Pompadour's new, "antique" style wanted more ornamentation than she enjoyed. They liked the small, agreeable sizes of the new furniture and they kept the shapes simple, but they ordered their pieces enriched according to individual taste. The result made for a good bit of variety and originality. China having just been opened up to European shipping, *chinoiseries* were especially popular. All the leading cabinet-makers in Paris called in artists to paint gay, fanciful Chinese motives on fine pieces of furniture. One such is the present example—a lacquered commode painted with colorful *chinoiseries* on a black ground. The charm of these designs is set off by a frame of scrolling ormolu and accessory mountings. The example is stamped with the name of its maker, Chevallier l'ainé (Jean Mathieu).

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Plate IX. *Rosewood Marquetry Commode* (signed by Christophe Wolff). Size 52 inches long, 26 inches wide, 33 inches high. LOUIS XV STYLE. Although the style of furniture known as Louis XV is so various as to seem a whole range of styles, there is, of course, a great deal of underlying unity to it. A room decorated with it has an air of unusual orderliness. There might be one or two "jewel-like" pieces in the room and also a beguiling occasional piece or two. But the major pieces are thoroughly practical items, so stable and serviceable that even should they be elegant—as this commode is—they set a standard style and harmony for the entire room. This particular commode is the work of Christophe Wolff, one of the leading cabinet-makers in Paris from 1755 until the Revolution. Its bombé front is partitioned into two drawers and both the front and the ends are decorated with panels of tinted marquetry flowers in a ground of diagonally veneered and finely matched rosewood.

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Plate X. *Upright Sécrétaire* (signed by P. H. Pasquier). Size 63 inches high, 34 inches wide, 20 inches deep. LOUIS XVI STYLE. Among furniture connoisseurs, pieces of cabinet-making from the hand of certain masters are as highly prized as a Rembrandt or a Velazquez among picture collectors. Such a master is Pasquier. Today his work is represented in the Louvre and the chief museums of decorative art in France, England, and the United States. This magnificent example of his skill is unique of its kind and is generally considered one of his most original creations. It was made for the exquisite little milliner who rose to be the favorite of the king, Jeanne du Barry. Following the Revolution, the great Duke of Hamilton acquired it in Paris. Later, at the auction of the Hamilton Palace treasures in 1882, it fetched $2,150 and was sold shortly thereafter to the elder J. P. Morgan. Now from the estate of his late son, it comes on the market once again.

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Plate XI. *Portrait of M. Desmaisons*. BY JACQUES-LOUIS DAVID (1748-1825). Size 35 1/2 by 28 3/8 inches. How strange it is that the French Revolution should have happened in

a time of classicism! The Revolution was a profound ebullience, a boiling-over of the human spirit; whereas classicism was, as it always is, the epitome of restraint. True, the classical ideal had started to appear in France a century earlier but it had not burst into full flower until 1784 (a mere five years before the rioting at Versailles), when David finished his first classical masterpiece, *The Oath of the Horatii*, which received such admiration as to make him at once the dictator of the nation's tendencies in art. David himself had not achieved his classicism till then. He had aimed in that direction but as we see in the example illustrated here—a flashing portrait of his uncle, dated 1782—he was not yet an out-and-out classicist. How strange it is that an ideal should come to flower on the day before its blight!

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Plate XII. *Portrait of Colin Mackenzie of Portmore*. BY RAEBURN (1756-1823). Size 50 by 40 inches. Raeburn freed himself considerably from the tyranny of technique. Throughout his career he strove for more and more spontaneous perception and attack. In the present portrait we see the brief, quick clarity of his thought and the sweeping craftsmanship of his hand. This picture was for years on loan exhibition at the Brighton Art Gallery, where it delighted throngs who came to see it and won the admiration of the Raeburn expert, James Greig. Fortunately it was brought to this country before the war and therefore was not in Brighton when the museum was bombed out. It is one of a group of distinguished portraits of the Mackenzies. Raeburn painted the entire family — the mother and father, the sons and the grandchildren. Some of the other canvases are still in the possession of descendants.

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Plate XIII. *Portrait of Richard Paul Jodrell, M.P.* BY GAINSBOROUGH (1727-1788). Size 30 by 25 inches. Gainsborough has been reckoned the most impulsive portrait painter in the annals of art. Other masters have produced their pictures by taking thought, then working out their construction with diligence, patience, and calculated skill. Not Gainsborough! From the time he was thirty he toiled no more. As Armstrong, his biographer, has remarked: "His art is to that of other painters what conversation is to literature. He paints as a first-rate talker talks." A result is that his portraits are uneven. Yet if, as in the example here illustrated, the sitter happens to inspire him, Gainsborough paints with the exhilaration of enchantment. Every touch of the brush is a brilliant, pellucid note of gem-like color. They play on our appreciation like notes of music. In such a work we feel the magic of his technique and find ourselves responding to the glow of his genius.

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Plate XIV. *View of Château-Thierry*. BY COROT (1796-1875). Size 8 1/2 by 17 1/2 inches. Vogues and fashions come and go in the world of art. Consider the paintings of Corot. In the middle of the last century, collectors almost fought to buy his later works—dreamy, dulcet landscapes. Then, when modern art arrived, these diffuse landscapes became less favored than Corot's earlier work. Now these are "coming back" again, freshly esteemed for what the finest of them always possessed: their serene and luminous poetry of nature. The present landscape dates from the decade of 1855-65 and in all likelihood was painted (or the sketch for it) in 1856, when Corot spent the month of June near Château-Thierry in the house of a friend from boyhood, Hébert. The picture is, of course, fully authenticated and is listed and described in Robaut's exhaustive catalogue of Corot's works.

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Plate XV. *The Fisherman* (also known as *La Rive à la Tour Lointaine*). BY COROT. Size 13 by 18 1/2 inches. Here is another of Corot's lovely, tranquil landscapes. This one also is included in Robaut's catalogue. It dates between 1860 and '65, and is one of those mellow examples of which Alfred Barr has written: "A mysterious atmosphere envelops scenes painted almost entirely in subtle gradations of misty green and watery blue . . . the mood of Claude Lorrain, but Claude softened, made more intimately charming, more natural." The picture is steeped in light and air. The season is early summer; the hour, either dusk or early morning (those special times of day he loved the most). We feel as if the scene had painted itself, thus reminding us of what Corot himself said about his art: "There are days when it is I who paint; in those days the work is bad. The days when it is not I—an angel has come and worked for me; then it is good."

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Plate XVI. *Berthe la Sourde*. BY HENRI DE TOULOUSE-LAUTREC (1864-1901). Size 24 1/2 by 17 1/2 inches. Shortly before he painted this picture in 1890, young Toulouse-Lautrec had moved into the first studio in which he ever lived alone. It was in Montmartre. He was 26. Promptly he began to do portraits of the girls and women of the neighborhood. He thought of these pictures as studies and gave many of them away to friends. A whole series of them went to Aristide Bruant, proprietor of a new night-club nearby. Eleven years later Lautrec was dead. Eventually, when the critics at last got around to estimating his life work, these studies of Montmartiennes came to be ranked among the freshest and most spontaneously vital of his paintings. Several of them, such as *La Goulue* and *Jane Avril*, are now famous. The present one, which he had given to his friend, Darnel, is of the model, Berthe, *la sourde*. It is intensely well characterized, in Lautrec's characteristic yet unique thin technique of oil and essence on cardboard—and in its firm strokes redolent of all the fin-de-siècle brilliance of the Montmartre cabaret.

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Plate XVII. *Still Life*. BY GEORGES BRAQUE (1881-). Size 13 1/2 by 18 inches. It was Picasso and Braque who invented Cubism, the most creative single artistic invention of our century. Yet Cubism still remains an unfledged, undeveloped means of pictorial expression. Neither Picasso nor Braque nor any of their followers carried it beyond a rudimentary or perhaps transitional stage. Picasso worked in it until he came to feel he was wasting his time. Braque stuck to it longer but finally cast it aside and turned his talents to a beautiful semi-abstract style of which this illustration is an excellent example. It is dated in the 1920's, which is considered to be Braque's handsomest period. Small in size, its large forms are so adeptly balanced and scaled as to lend the composition a monumental air. Simple in pattern, it is painted in soft "off-colors" which move one in the way one is moved when listening to poignant, lofty music.

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Plate XVIII. *The Rumanian Blouse*. BY HENRI MATISSE (1869-). Size 18 by 21 1/2 inches. The painters we call "modern" will be remembered not only for their paintings but also for their inventiveness—their reaching out for new, life-giving means of expression. Matisse was the animator of the modernists. Often he was their direct inspirer. His own art, centering on rhythmical patterns of lines and colors, has been extraordinarily diverse. Yet all in all it is a linked unity, its pivot being the painting and calligraphy of the Near East. Up to the time that the war cut us off from news of him, Matisse was continuing strongly in that vein, as the present picture, painted as late as 1937, gives eloquent evidence. Its wonderfully swift calligraphy, its vivid coloring and adroit, decorative rhythms make it literally a *coup d'oeil*—one as distinctive as anything the Near East has brought us.

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Plate XIX. *Children on the Beach*. BY LOUIS EILSHEMIUS (1864-1941). Size 20 by 30 inches. It was the valiant critic, Henry McBride, who first sang the praises of Louis Eilshemius's pictures. A quarter century ago McBride declared this neglected painter to be one of the ten best American artists then alive. From time to time thereafter McBride repeatedly took up the cudgels for Eilshemius. Yet the critic was not listened to and the artist continued in obscurity. In 1924 an exhibition of his paintings by the Société Anonyme brought him a moment of fame as the cause of a controversy over whether or not he was worth bothering about. A few weeks later Eilshemius had been forgotten again. It was Henri Matisse who put an end to that. While visiting this country in 1932 Matisse was shown a group of Eilshemius's canvases and exclaimed: "*Un vrai artiste!*" Since then many critics, many museums, and many private collectors have honored Eilshemius's work.

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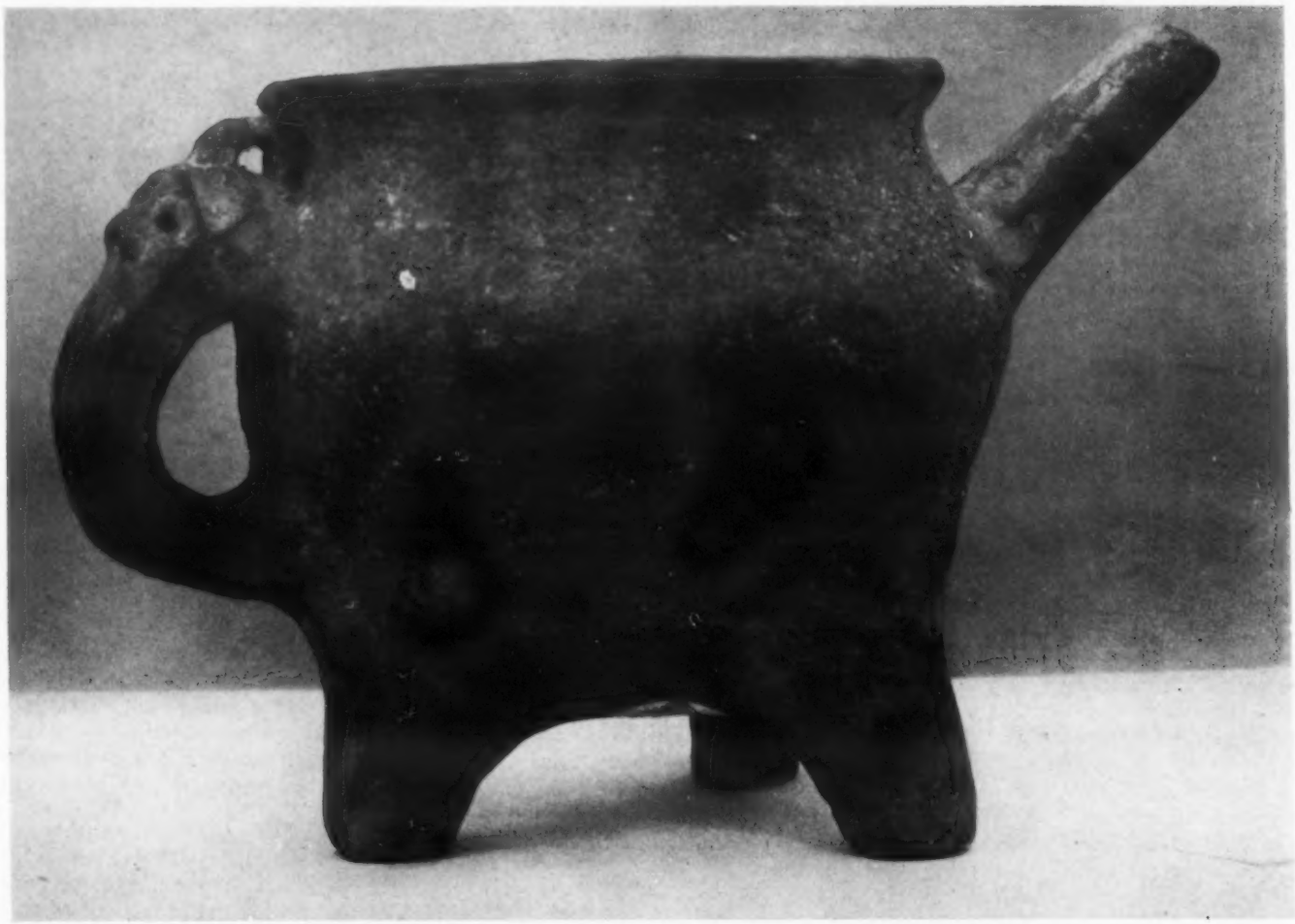
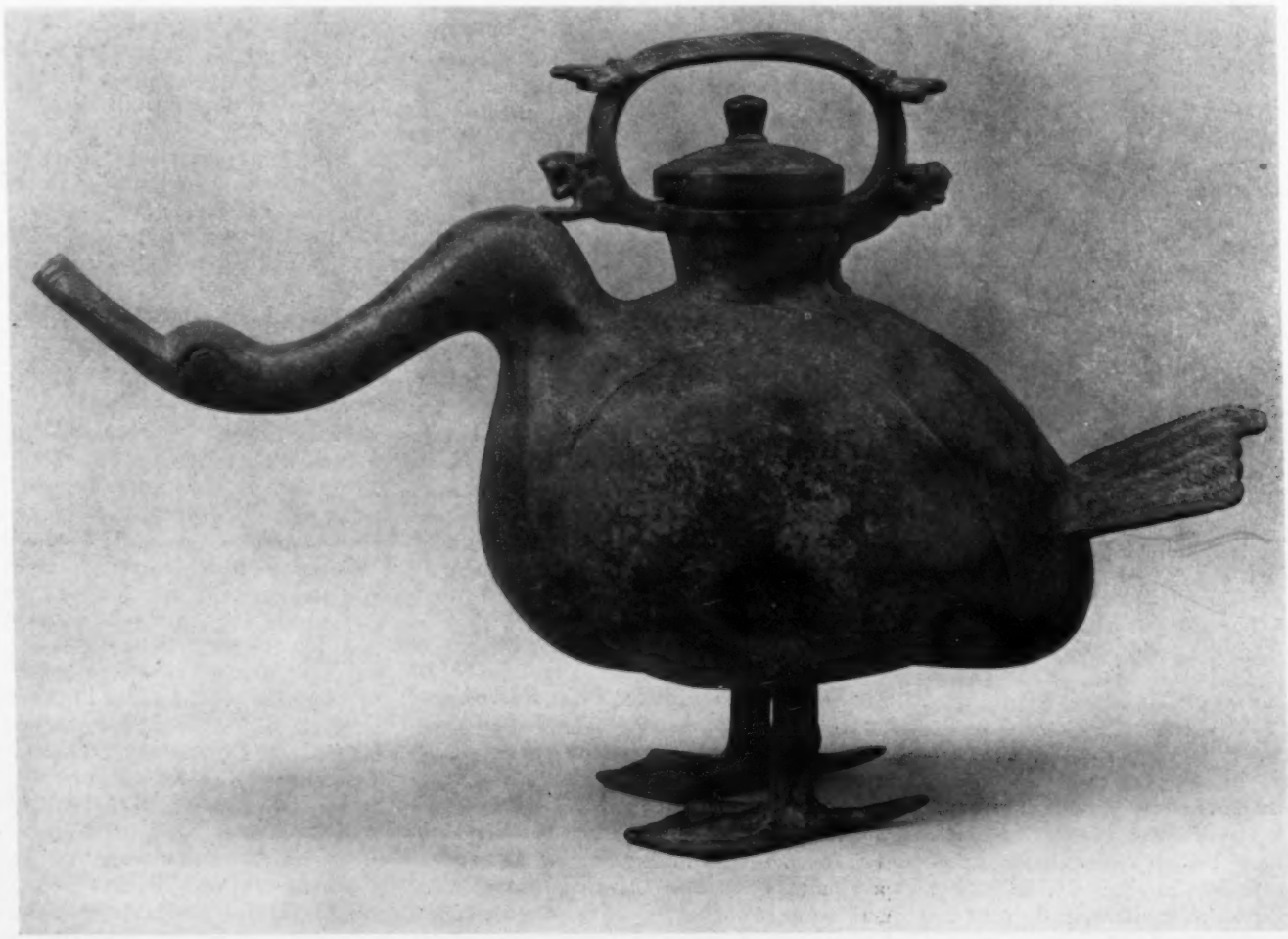
Plate XX. *Galloping Horses*. BY JON CORBINO (1905-). Size 30 by 40 inches. Until rather recently Jon Corbino was known and admired for his sculpture. He had made a serious study of painting under such noted teachers as George Luks, Frank DuMond, and Daniel Garber; but his pictorial work was, as the phrase goes, "on the side," and he seldom showed the public an example of it. Some five years ago he decided to give all his effort to painting and see if he could make a go of it. Go it does! As the Assistant Director of the Carnegie Institute has written: "No artist within recent times . . . has met with such general approval and success." Today, paintings by Corbino are owned by twenty-five American museums and any number of private collectors. The canvas here illustrated will be included in the exhibition of his latest pictures to be held in New York at his sole agents, the Kleemann Galleries, in January.



TRIPOD POTTERY VESSEL of the Shang Dynasty (1766-1122 B.C.) from the celebrated An-yang excavations is ornamented with human mask on handle. Height 5½ inches. Property of Ralph M. Chait, 24 East 58th St. **Plate I**



BRONZE WINE VESSEL, or "tsun," of the late Chou Dynasty (III to V century B.C.) in form of a duck. The piece is 11 inches high, has fine green patina. Property of C. T. Loo, 41 East 57th Street. **Plate II**

RAFFAELINO DEL GARBO: "Virgin with the Infant Christ Between St. Francis and St. Agnes." This panel, measuring 45 by 32 inches, is endorsed by W. Suida and E. S. Vavalà. Property of Nicholas M. Acquavella, 38 East 57th St. **Plate III**

NICOLAS MAES: "Portrait of a Man," dating from the artist's middle period, signed at lower left "N. Maes." Painted in dark harmonies, this is a companion to a woman's portrait in the Boston Museum. Property of Newhouse Galleries, 15 East 57th Street. **Plate IV**

FRANS HALS: "The Merry Lute Player" signed with monogram F. H., formerly in the Bonde, Porgès, Rothschild, and Duveen Collections. This canvas will come up at auction on January 15 in the Thompson sale scheduled by the Parke-Bernet Galleries, 30 East 57th St. **Plate V**

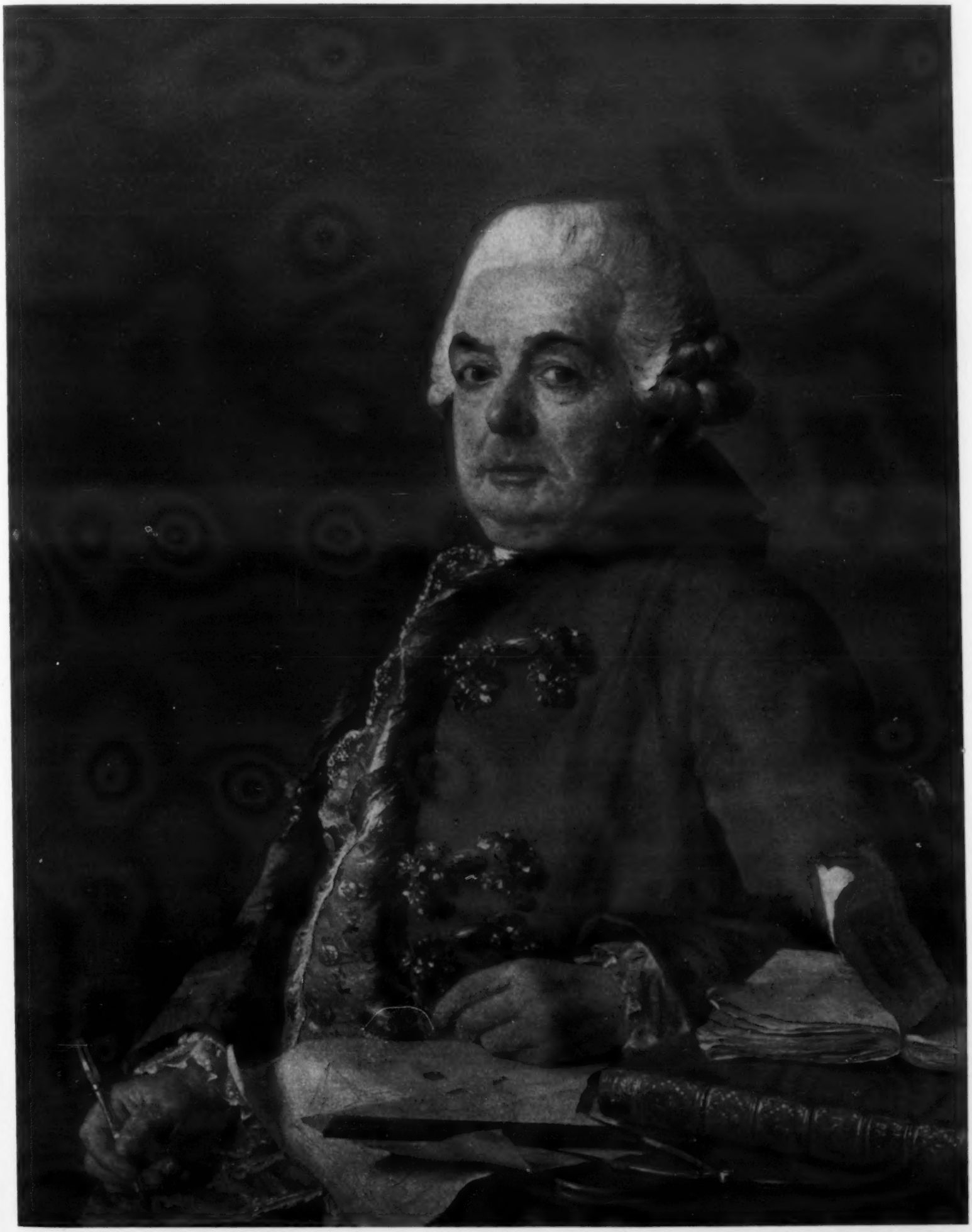
LOUIS XV SECRETAIRE in marquetry with bronze mounts of the period, interior in Vernis Martin. Property of Alavoine & Co., 712 Fifth Avenue. Plate VII

FRANS HALS: "The Violin Player," ca. 1627, reproduced in "Klassiker der Kunst" and De Groot catalogue. Property of John Levy Galleries, Inc., 11 East 57th Street. Plate VI

FRENCH XVIII CENTURY COMMODE signed by Jean-Mathieu Chevallier, decorated in the Chinese manner on black lacquer ground. Property of A. & R. Ball, 30 West 54th Street. **Plate VIII**

LOUIS XV COMMODE in palissandre marquetry signed by Christophe Wolff, M. E. Flower inlay is tinted, top is of red Languedoc marble. Property of Dalva Brothers, 44 East 57th St. **Plate IX**

LOUIS XVI SECRETAIRE by maître-ébéniste Pasquier, once in collections of Mme. Dubarry, Duke of Hamilton, and J. P. Morgan. Property of French & Co., 210 East 57th Street. **Plate X**



JACQUES-LOUIS DAVID: "Portrait of M. Demaisons," signed and dated 1782, exhibited at the Paris Salon of 1783. The sitter was the artist's uncle, a celebrated painter and architect. Property of Wildenstein & Company, 19 East 64th Street. **Plate XI**

SIR HENRY RAEBURN: "Portrait of Colin Mackensie of Portmore." recorded in both Greig's and Armstrong's works on the artist. acquired directly from the family of the sitter. Property of Howard Young Gal'eries, Inc., 1 East 57th St. **Plate XII**

THOMAS GAINSBOROUGH: "Portrait of Richard Paul Jodrell, M.P." The book held by the subject is doubtless a reference to the literary tastes of a well known dramatist and Classical scholar. Property of Duveen Brothers, 720 Fifth Avenue. **Plate XIII**

J. B. C. COROT: "Château-Thierry—Vue d'ensemble avec la tour de Saint-Crépin," the most complete version of a theme painted several times by the artist, once in the Larrieu Collection. Property of Dikran G. Kelekian, 20 East 57th Street. **Plate XIV**

J. B. C. COROT: "The Fisherman," signed and dated 1860-65, reproduced in Robaut's catalogue, formerly in H. S. Henry and C. N. Bliss Collections, exhibited 1926 at the Union League Club. Property of Schneider Gabriel Gallery, 41 East 57th St. **Plate XV**

TOULOUSE-LAUTREC: "Berthe la Sourde dans le studio de Lautrec," painted in 1890, dated and inscribed to his friend Darnel, mentioned in book by Joyant. Property of Sam Salz, Hotel Ambassador, New York. **Plate XVI**

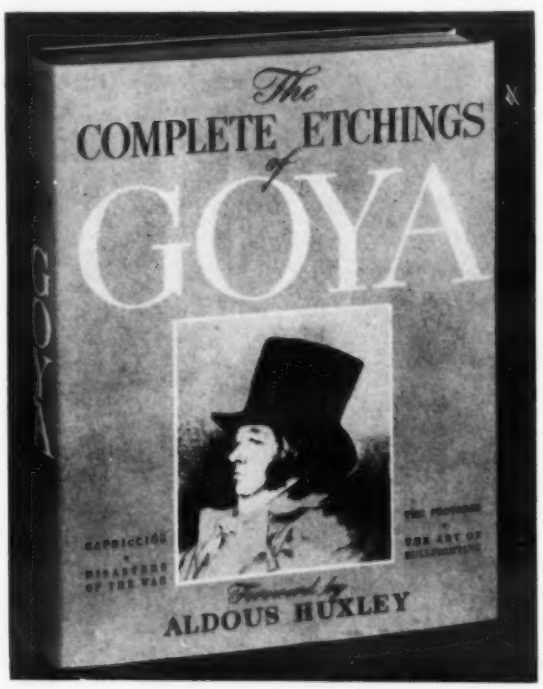
GEORGES BRAQUE: "Still-life," signed and dated 1925, reproduced 1928, "Cahiers d'Art." Canvas measures 13½ by 18 inches. Property of Jacques Seligmann & Co., 5 East 57th Street. **Plate XVII**

HENRI MATISSE: "The Rumanian Blouse" painted in 1937, reproduced in color on jacket of Sheldon Cheney's "The Story of Modern Art." Property of Pierre Matisse, 41 East 57th Street. **Plate XVIII**

LOUIS EILSHEMIUS: "Children on the Beach," signed and dated at lower right, will be included in special exhibition from December 6 to 31 at the Valentine Gallery, 55 East 57th St. **Plate XIX**

JON CORBINO: "Galloping Horses." Artist has won seven major prizes, is member of National Academy. Canvas will figure in January in his one man show at Kleemann Galleries, 65 East 57th St. **Plate XX**

A NOTABLE PUBLISHING EVENT



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Foreword by Aldous Huxley

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THE PASSING SHOWS

(Continued from page 30)

paints with a fine French gayety, tonic in these troubled times. He has a developed personal style, his work is fairly realistic but loosely brushed, containing traits of Impressionism, although color bears a relationship to Matisse. *Mrs. R. H.* is a good modern portrait, and *Flowers and the Sea* is bright and well integrated. (Prices $300-$1200.)

• • •

FRANZ LERCH, an Austrian now residing in this country, offers at the Artists' Gallery a sheaf of watercolor landscapes painted near Lake Mohawk in the Adirondacks. Their locale is, however, of little matter: these pictures are moods of color. The artist possesses no unique gifts yet he does communicate to us his warm and sincere feeling. He simplifies and tranquilizes the scenes, letting his color have full sway in order to gain his moods of quiet poetry. One or two flower pieces of charm are also included. (Prices $75 to $100.)

• • •

PAULINE PEAVY presents at the Argent Galleries a series of what she calls "electronic paintings." They are occult compositions, multiplex in form and symbolic in character. Here, for example, is an eye from which come beams of light. The eye is part of a saint-like head which is circled by a white nimbus. The nimbus is pillowed on a heart and the heart is within another heart and still another and another. The whole thing teems with symbols. All of her pictures are in that vein. The painting is orderly throughout, yet the art is held subservient to the occultism. (Not for sale.)

• • •

JULIA HOLT'S paintings are also on view at the Argent Galleries. They are of landscapes, flowers, and interior subjects and their general spirit is one of energy in attack. As to style, they reflect the influence of sundry nineteenth century masters and may be described as Americanized Post-Impressionism. But that does not describe the personal joy and earnest discipline which have gone into these pictures. One of them, *Tommy at the Organ*, proves a first-rate piece of painting. More such might make Miss Holt's name known. (Prices $50 to $100.)

• • •

A GROUP exhibition of oils and watercolors at the 60th Street Galleries includes the work of Celine Backeland, Howard Claney, Frances Dantion, Lucy Hurry, Mary K. Karasick, and Bonnie Walson. Lucy C. Hurry's still-life, *Old Decoys and Floats*, is excellent for its color and integration. Claney achieves a brooding character in his *Spires and Rooftops*, and *The Old Town*. (Prices $35 to $350.)

• • •

JENNIE C. CALVERT at the Studio Guild Gallery offers a number of oil paintings of Old Lyme and Essex, Connecticut. In a realistic manner, with refreshing directness, she presents the trees, the gardens, and the square houses of these fine old towns. She is at her best in the sleepy summer *Gray Day* and in the red brick *Rectory, Essex*. (Prices $25 to $40.)

• • •

THE LORILLARD WOLFE Art Club at the American Fine Arts Society in its forty-seventh exhibition is a somewhat conservative display containing competent and at times excellent painting. The show has been well judged, the prizes justly going to *Mother's Portrait* by Helen DuMond; *Dahlias* by Hildegard V. B. Kropp; the *End of the Town* by Louise H. Norbury; and the watercolor *Sumac and Milkweed* by E. I. Armstrong. In addition we noted *Cholula Pyramid* by M. E. Albers and *Peace in the Mountains* by Frances Ross Weston. (Prices $25 to $500.)

• • •

A GALLERY OF AMERICAN WOMEN at Associated American Artists presents interpretations of the types of female which Elizabeth Hawes describes in her recent book, *Why Women Cry*. Such national specimens as the *Clubwoman*, the *She-Wolf*, the *Lady*, and the *Womanworker* are expertly portrayed by a group of caricaturists associated with the *New Yorker* magazine. Oils to which the proper titles have been attached have also been contributed by Fiene, Philipp, Raphael and Moses Soyer, Blatas, and others. Proceeds will go to the Committee for the Care of Young Children in Wartime. Works will be auctioned on November 30.

• • •

THE ORIGINALS of Crockett Johnson's Comic Strip *Barnaby* running currently in the newspaper PM are on display at the Norlyst Gallery. Mr. Crockett employs the utmost economy for the effect he desires. His humor is fanciful and sophisticated, his strip is free of the banality, vulgarity, and sentimentality general to such work.

Romantic Agony

(Continued from page 18)

a prophet in his native land. Though almost all his significant work was done as a young man abroad, he exercised an incalculable influence on the succeeding generations at home.

American Romantic painting of the first half of the nineteenth century, perhaps taking its cue from Allston's preoccupation with Romantic paraphernalia, had an almost wholly literary appeal. This tendency may have been abetted by the paucity of technical training available to would-be artists on this side of the Atlantic, but at any rate, John Quidor's illustrations of Washington Irving have a literary charm. The same is true of Thomas Cole, a poet himself and the outstanding member of the Hudson River School, whose dramatic landscapes owed much of their inspiration to his friend and fellow-poet, William Cullen Bryant.

It was not until after the Civil War, when the Gilded Age was in full flower, that we find the dreamy poetry of Inness and Blakelock and the imaginative songs of Newman and Ryder, still small voices hardly audible amidst the din of factories and the roar of trains across the continent. In the work of each of these men we find a new kind of inner vision, and, combined with it, a new interest in the painterly means of their art through which the poetic quality could be captured. Their paintings are Romantic not in the remembered literary associations which they evoked but in their manipulation of line and color to evoke a dream. It is interesting to note that the uncompromising realist Eakins at moments gave to his subjects something of the same poetic quality, as in the superb portrait of *Elizabeth at the Piano*, lent from the collection of the Addison Gallery at Andover.

The art of Ryder, the outstanding American Romantic, is truly escapist and probably quite consciously so. In our twentieth century exponents we can see a revival of the literary associative approach, though now with Surrealist overtones, as in Philip Evergood's *My Forbears were Pioneers*, where the separate objects are realistically painted and fantastically combined to tell a tragico-comic story. Charles Burchfield's *The First Hepaticas* furthers the "Gothick" tradition of Allston. But the quiet melancholy of Richard Blow's *The Painter* which reminds us so strongly of Eugene Berman, is akin in mood to Blakelock and Inness, and is as escapist as Ryder's arcadian dreams.

Via Ruskin

(Continued from page 13)

Modern Painters was written at the beginning of his career in defense of this procedure as it was exhibited in *The Snow Storm* and other paintings by Turner in the Academy of 1842. Ruskin had been roused by the violent and ignorant attacks on Turner in current journals of repute. "This gentleman," wrote the critic of the *Athenaeum*, "has on former occasions chosen to paint with cream or chocolate, yolk of egg or currant jelly. Here he uses his whole array of kitchen stuff. We cannot fancy the state of eye which would permit anyone cognizant of art to treat these rhapsodies with any respect." Ruskin's reply was an exposition of the principles which have been summarized here and of the accordance of Turner's painting with the basic facts of natural structure. Thirty-five years later, in 1877, Ruskin himself wrote this of one of Whistler's *Nocturnes*: "I have seen and heard much of Cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." The words were ill-advised, but the principle in Ruskin's mind was still that for which he had fought from the beginning. Art was not an improvement on nature, nor was it a mere sensuous or emotional diversion, like the scattering of lights and darks either in a "blottesque" or in an Impressionistic painting; it was a knowledgeable but passionate or devoted interpretation of the facts of experience, and particularly of the created universe as it can be seen by the eye and felt by the spirit. Ruskin himself never learnt to distinguish in practice between an artistic and a moral judgment, which makes much of his concrete criticism seem arbitrary in the extreme. But the curious, if they care to sift the essential from the incidental, can find unexpected correspondences between the principles and purposes of Ruskin and those of the Post-Impressionists fifty years later. Gauguin was almost certainly touched, if at second hand, by the English Art-and-Craft movement as it existed in the 1890's. But more critically noteworthy are the Ruskinian correspondences in idea and attitude which are expressed in the letters of Van Gogh, referred to in ART NEWS for October 15-31, and the recorded conversations of Cézanne an article on which is scheduled for future publication in these pages. About this spiritual likeness I hope to have opportunity to write on a subsequent occasion.

(The foregoing is the substance of a lecture given by Prof. Alford at the Metropolitan Museum, rewritten by the author for ART NEWS.)

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Durand-Ruel

(Continued from page 24)

satisfied with his low prices, his unkept promises, and the way he handled their work, frequently showing it together with academic paintings, there can be no doubt that Durand-Ruel did everything he could in order to help them live and to promote their art. His faith in their genius was unshaken by his inability to market it. Taking little interest in other newcomers, he concentrated on Monet, Renoir, Degas, Sisley, and Pissarro with whose fate his own seemed inextricably linked.

As he confesses in his personal notes, Durand-Ruel might well have been ruined had not America come to his aid. This happened at the end of 1885 when his affairs had taken so disastrous a turn that he longed "to live in the desert." Unexpectedly he received an invitation from the American Art Association, and resolved to assemble a great number of paintings for an important exhibition in New York, the first of its kind. In March 1886 he sailed with 300 canvases, among them not only works by the Impressionists but also some by academicians (designed to "soften the shock") as well as Seurat's Baignade, now in the Tate Gallery, the latter at Pissarro's request.

Ready to "revolutionize the new world simultaneously with the old," as he said, Durand-Ruel naturally expected the same violent hostility of public and press which he had experienced in France. But quite on the contrary, his exhibition achieved a real succès d'estime which he later explained thus: "Since I was almost as famous in America as in France for having been one of the first defenders of the great painters of 1830, the public came to examine carefully and without prejudice the works of my new friends. It was presumed that these works had some value since I had continued to support them."

Encouraged by the moral and financial success of this venture, Durand-Ruel decided to return to America the next year with a new collection of paintings. But this time he was to encounter the opposition of certain American dealers who had become alarmed by the unexpected success of his first show. These managed to put through a new customs ruling which not only delayed the opening of the second exhibition but obliged Durand-Ruel to send back to France every painting sold in New York and then to import it a second time to America. It was such complications which made him finally decide to open a branch in New York, enabling him ultimately to assist the formation of some of the finest American private collections, such as the Havemeyer, the Martin Ryerson, the Potter Palmer, the Robert Treat Paine, and many others both private and public.

Any consideration of Paul Durand-Ruel's historic role would be incomplete if it were confined to his relations with the Impressionists alone. His gallery also dealt in works by Rembrandt, Goya, Velazquez, and others, and, long before Meier-Graefe "discovered" him in Spain, it was one of the first to handle El Greco. Around the year 1907 anyone with 30,000 francs—then about $6,000—could have bought at Durand-Ruel's the El Greco *Landscape of Toledo* which today is one of the jewels of the Metropolitan Museum.

When fame came to his painters, competition also came to Durand-Ruel, although the sheer number of canvases assembled during the long "pre-recognition" years gave him a unique position among all art-dealers, as it had given him the solid friendship of those artists who lived to see fame and wealth.

In the fine exhibition organized by the Durand-Ruel Galleries in New York to commemorate their anniversary, we find a small but well selected group of paintings by Boudin, Degas, Manet, Monet, Morisot, Pissarro, Renoir, and Sisley, though, unfortunately, none by Mary Cassatt. The canvases either still belong to Durand-Ruel or were sold by them to different American collectors and borrowed back for the occasion. Among them, Manet in his Boulogne seascape of 1870 surprises through the mastery of his vision and the brillance of his brushstroke, while Pissarro, in his *Crystal Palace* of 1871, shows a preference for the greys and opaque colors which he knows how to blend so exquisitely. His *Bords de l'Oise* of 1873 has this opacity but at the same time is full of light. It is interesting to note that Sisley's *Bougival* of 1872 is painted in a similar vein, thus underlining the Impressionists' community of approach to nature. Monet's snowscape of 1873 has more brilliance but lacks in unity while Degas, in his uncomparable Repasseuse of 1882 proves that one modern could renounce color and solve the problems of light and shade as only Rembrandt did before.

Of all these painters, Renoir was perhaps the most attached to Durand-Ruel; it was he who painted the portraits of his daughter, of his sons who later took over his galleries, and of the dealer himself. The beautiful portrait of Paul Durand-Ruel done in 1910 which now hangs at this exhibition is more than a perfect likeness, it is homage rendered to a far-seeing and faithful friend who transformed the business of art dealing into a personal mission.

ARTISTS FOR VICTORY

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BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

Graphic News

THE Graphic Art Exhibition organized by Artists for Victory, "America In The War," will be shown at the Lyman Allyn Museum in New London, Connecticut for the month of January and at the Munson Williams Proctor Institute in Utica, New York for the month of March. These appearances come in addition to the twenty-six museums where the group has already been shown.

Approximately 100 prints representing $1,000 to the artists, have been sold. Over 50 per cent of the exhibits have been reproduced in newspapers and magazines.

The official organ of the American Locomotive Company reproduced Letterio Calapai's print, *Interior of a Diesel Engine Plant*, and *The Halyard*, a publication of the Federal Shipbuilding and Drydock Company, used Margaret Holt Bostwick's prize winning print *Portrait of a Soldier*.

"Artists in the War"

THIS is the title of a meeting of the officers, delegates, and a small percentage of members of the constituent societies of Artists for Victory. It is to be held at the Architectural League, on December 10th at 8:15 in the evening.

There will be a guest speaker of note and a Walt Disney film from the Treasury Department will be shown. Cornelia Chapin will give a report on the activities of the artists of our Allies, Great Britain, Soviet Russia, and the Republic of China. Paul Manship will tell of Artists for Victory's activities as a unit, to date. There will also be a résumé of what the constituent societies have accomplished in wide and varied fields on behalf of the war effort. The future plans for Artists for Victory will be outlined by Edward L. Bernays.

Information Wanted

REPORTS of what Artists have already accomplished in the war are growing daily. The variety is truly astounding. If your constituent society has not sent in an accounting of its members' activities, will you do so quickly, in order that it may be included? Individual members of Artists for Victory who have been working for the war effort are requested to send an accounting to Mary Stonehill, Artists for Victory, Inc., 101 Park Avenue, New York, N. Y.

The result of this survey is of such paramount interest that we hope to have it compiled in bulletin form in order to present it more fully to members and others interested in the artists' role in the war.

The Whitney

(Continued from page 22)

about sunburn and homesickness.

The watercolor section is by no means up to the oils if you except the brilliant Jacob Lawrence, an electrical new Graves, and one of Burchfield's really great compositions wherein he abstracts the full, tumbling voice of water, the slow sinking of grey forest decay, and the new green thrust of life into a symphony called *The Coming of Spring*.

In the old days the Whitney reserved its sculpture and drawings for a separate salon. The fact that they are now together and fewer makes for quality. Technically Dorothea Greenbaum has outdone herself in an extremely efficient solid nude. The Goodelman *Furlough* is excellent where Slobodkin's dancing sailors are plain silly. There is the only Carl Walters ceramic we have ever liked and a compact yet graceful Maldarelli figure. Werner's *Flute Player* is tops in wood carving. Zorach's big new plaster *Lament* has rather oddly proportioned legs but a high degree of expressiveness.

And so the Whitney, by popular demand, carries on. Clubby or clique-ish, it came as a godsend to at least a hundred and fifty artists who, with the Metropolitan's new but total disinterest in the Great National Group Show idea, would have been left high and dry between the Academy and the Independents. Nor is this likely to be its last appearance. Until the promised Whitney Wing is built onto the Met the same demand will arise every year. Sofar no one has found a better way of filling it.

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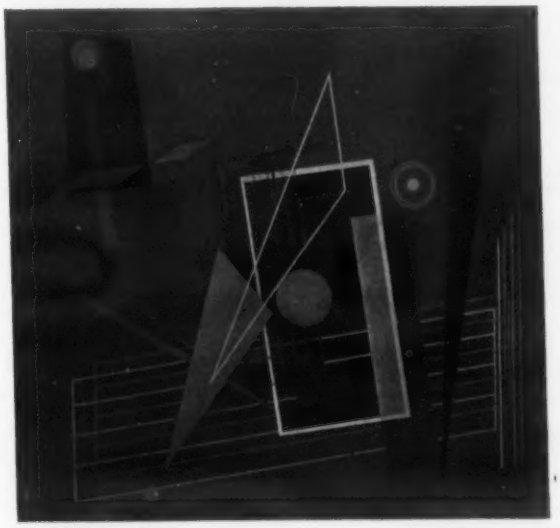

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COMING AUCTIONS

Furnishings of Arents' Country House

THE furnishings of "Hillbrook," the residence of Mr. and Mrs. George Arents, Rye, N. Y., will go on public auction sale at the Parke-Bernet Galleries on December 10, following exhibition from December 4.

English and Continental furniture is predominantly in Renaissance and eighteenth century styles and includes a Carolean carved walnut sofa in landscape petit point and a kingwood marquetry cabinet, also a commode des *medaillon* elaborately mounted in bronze doré by F. Linke. Among the decorative objects are two portraits, *Madame* de *Noailles* by Rigaud and *Lord Bacon* by Kneller; also Viennese silver and enamel statuettes and jewel caskets ornamented with rock crystal and lapis lazuli.

European and Oriental ivory carvings feature Renaissance style ewers, a plaque and a tankard, and Japanese statuettes and finely carved tusks. There are also Chinese semi-precious mineral carvings, decorative and table silver, fine English table china, etched and gold-decorated table glass, window hangings, and other fabrics along with fine rugs and carpets.

Graphic Masters in the Nichols Collection

FROM the estate of George Livingston Nichols of Katonah comes a collection of etchings and engravings which will be sold by the Parke-Bernet Galleries on December 14, following exhibition from December 9. The old and modern masters range through the standard classics that start with Rembrandt and Dürer and end with Sir D. Y. Cameron and Muirhead Bone.

Milne Furniture and Decorative Objects

ENGLISH furniture and decorative objects removed from the residence of Mr. and Mrs. George G. Milne, of Port Chester, New York, will be offered at public auction sale at the Parke-Bernet Galleries on December 11, following exhibition from December 4.

English eighteenth century furniture features Adam examples, notably a pair of inlaid satinwood small semi-circular commodes, a pair of inlaid console tables, and a pair of richly carved walnut armchairs; and choice Sheraton, Hepplewhite, and Chippendale tables and seat furniture.

J. B. MONNOYER: "Vase of Flowers," once in Whitelaw Reid Collection, included in the Milne Sale at Parke-Bernet Galleries.

Paintings of European and American schools include Vase of *Flowers* by Jean Baptiste Monnoyer, formerly in the Mrs. Whitelaw Reid Collection, and canvases by François-Charles Cachoud and Guillaume Seignac. There is silver, Limoges and other table porcelain, table glass, lace and linen luncheon services, fine carpets, and a group of garden and terrace furniture.

Miscellany From a N. Y. School

PEASANT furniture and ceramics, farm implements and household utensils, religious images, English luster ware and pottery, carpenters' tools, and garden implements are part of a varied collection, property of a New York educational institution which make the sale for December 16 at the Parke-Bernet Galleries. The group may be viewed from December 11 on.

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WHEN & WHERE TO EXHIBIT

ALBANY, N. Y., Albany Institute of History & Art. 4th American Drawing Annual. Feb. 16-Mar. 12. Open to men & women in Armed Services. Mediums: drawing (no portraits). No prizes. Entries (up to 5) due Feb. 4. John Davis Hatch, Jr., Director, Albany Institute of History & Art., Albany, N. Y.

ATHENS, O., Edwin Watts Chubb Gallery, Ohio Univ. Mar. 1-21. Ohio Valley Oil & Watercolor Show. Open to artists living in Ohio, West Va., Pa., Ill., Ind. & Ky. Oils & watercolors. Fee $2.50 for not more than two ptgs. Jury. $150 in war bonds and honorable mention. Entry cards due Feb. 7; works Feb. 14-25. Dean E. C. Seigfreid, Coll. of F. A., Ohio Univ., Athens, O.

ATLANTA, GA., High Museum of Art. Feb. 16-28. Tri-County Exhibition. Open to artists resident or born in Fulton, DeKalb & Cobb counties, Ga. All mediums. Jury. Prizes. Entry cards & works due Feb. 11. Atlanta Art Ass'n., 1262 High St., Atlanta, Ga.

BURLINGTON, VT., Robert Hull Fleming Museum. Mar. 1-Mar. 28. Annual Northern Vermont Artists Exhibition. Open to residents of northern Vt. All mediums. $1.00 fee. Non-jury. Popular vote award. Entry cards due Feb. 20; works, Feb. 26. Harold S. Knight, Nash Pl., Burlington, Vt.

CHICAGO, ILL., Art Institute. Jan. 27-Mar. 5. 48th Annual Exhibition by Artists of Chicago and Vicinity. Open to artists of Chicago or within radius of 100 miles; an artist who has been absent from Chicago for two years, unless in war work or armed forces, cannot submit work. Orig. work in oil and sculpture not previously exhibited at Art Inst. May submit two works in each medium but only one accepted. No fee. Jury. Ten prizes. Entry cards due Dec. 13; works, Dec. 16-22. Mr. Daniel Catton Rich, The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago 3, Ill.

DALLAS, TEX., Dallas Museum of Fine Arts. Dec. 12-June 16. Third Texas Print Annual. Open to residents of Texas, & members of Armed Forces stationed there. All print mediums. Jury. $200 in prizes. Entry cards & works due Dec. 4. Jerry Bywater, Direc., Dallas Mus. of F. A., Dallas, Tex.

DAYTON, OHIO, Dayton Art Institute. Jan. 1-Feb. 1. Local Artists Exhibition. Open to residents and former residents of Dayton and neighborhood. All permanent mediums, ceramics and crafts. Jury. For further details write to Secretary to the Director, Dayton Art Institute, Forest and Riverview Avenues, Dayton 5, Ohio.

GREENSBORO, N. C., Weatherspoon Art Gallery. Mar. 1-Mar. 28. Annual International Textile Exhibition. Open to all. Woven textiles, printed textiles, textiles done by other processes. Fee $1.00 each entry. Jury. Prizes. Entry cards due Feb. 1; works, Feb. 15. Secretary International Textile Exhibition, Weatherspoon Art Gallery, The Woman's College of the University of North Carolina, Greensboro, N. C.

HAGERSTOWN, MD., Washington County Museum of Fine Arts. Jan. 30-Feb. 27. 12th Annual of Cumberland Valley Artists. Open to artists resident in Cumberland Valley & members of Armed Forces stationed there. All mediums. Jury. Cash prizes. Entry cards due Dec. 30; works Jan. 15. Dr. John R. Craft, Direc., Wash. City. Mus. of F. A., Hagerstown, Md.

HARTFORD, CONN., Morgan Memorial. Jan. 29-Feb. 20. The Hartford Society of Women Painters. Open to artists and sculptors. Oils, watercolors, pastels, sculptures. $2.00 fee for non-members. Jury. Prizes. Entry cards, works, due Jan. 22. Mrs. Jessie Goodwin Preston, 984 Main St., East Hartford, Conn.

JACKSON, MISS. Municipal Art Gallery, Feb. 1-28, Miss. Art Association Annual Exhibition of Oil Paintings. Open to all. 2 works only. Fee for non-members $1.00. Jury. Prize $50.00 War Bond. Entry fee, blanks and works due Jan. 20. Mrs. L. Van Zant, 1601 Robinson St., Jackson, 26, Miss.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: $1.50 per picture. Jury. Single pictures received any time. John G. Wolcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MUSKEGON, MICH., Hackley Art Gallery. Feb. 1-28. Artists of Greater Muskegon & Vicinity Annual. Open to artists of Gtr. Muskegon & Vicinity. All mediums. No jury. No prizes. Entry cards due Jan. 25; works Jan. 28. Mrs. Audrey H. Drumm, Ass't. to Direc., Hackley Art Gall., Muskegon, Mich.

NEW YORK, N.Y., R. H. Macy & 25 department stores throughout country. Open to all residents of U. S. Artists in metropolitan area may present 2 to 3 specimens of work, out-of-towners send photographs. Mediums: oil & watercolor. Pictures must be framed, not exceed 30 x 36. Work accepted will be offered for sale. Address Tomorrow's Masterpieces, 200 Madison Ave., New York, N. Y.

NEW YORK, NEW YORK, National Academy of Design, Feb. 11-Mar. 1. 77th Water Color Society Annual. Open to all. Individual labels $1.00. Write to Secretary of Society, c/o National Academy of Design, 1083 Fifth Avenue, New York, N. Y. for explanatory prospectus.

NEW YORK, N. Y., Norlyst Gallery. Feb. 15-29. Third Annual Exhibition of the Audubon Artist Group of America. Open to all professional artists in U.S.A. All media, oils, watercolors, black and white and only small sculpture. $3.00 annual membership entitles artist to one entry. Jury. Prizes. Submit photos of work before Jan. 5. Entry cards, works due Feb. 11th and 12th. Mr. M. Engel, Exhibition Chairman, 470 W. 34th St. New York City, N. Y.

NORFOLK, VA., Norfolk Museum of Arts & Sciences. Feb. 6-27. Irene Leache Memorial Art Annual. Open to artists born or resident in Va. Mediums: oil & watercolor. Jury. $350 in prizes. Entry cards due Jan. 17; works Feb. 1. Mrs. F. W. Curd, Chairman, 724 Boissevain Ave., Norfolk 7, Va.

PARKERSBURG, W. VA., Fine Arts Center, April 2-May 7. Sixth Annual Regional Show. Open to residents and former residents of W. Va., Ohio, Pa., and Va. Oils and watercolors. Jury. Prizes. Entry cards and work due March 20. Fine Arts Center, 317 W. 9th St., Parkersburg, W. Va.

PITTSBURGH, PA., Carnegie Institute. Feb. 17-Mar. 16. 34th Annual Exhibition. Open to residents of Greater Pittsburgh who are members of Associated Artists. Oils, watercolors, black and white, sculpture, crafts. Fee: membership dues. Jury. Prizes. Entry cards due Jan. 10; works, Jan. 19. Secretary Associated Artists of Pittsburgh, 222 Craft Ave., Pittsburgh, Pa.

PROVIDENCE, R. I., Rhode Island School of Design. 5th Annual of Contemporary Rhode Island Art. April 2-May 1. Open to R. I. residents and members of Armed Forces residing in state. Works not previously shown here, not more than 3 in any one medium with maximum total of 5 per artist. Jury. No prizes. Entry cards due March 15. Gordon Washburn, Director, Museum of Art, Rhode Island School of Design, Providence, R. I.

SYRACUSE, IND., Wawasee Art Gallery, Mar.-Nov. 5th Anniversary Wawasee Art Gallery Annual. Open to all artists. Oils, watercolors, pastels and etchings. $5.00 fee. Jury. Cash awards. Entry cards due Feb. 20; works, Mar. 20. F. E. Marsh, Director, Wawasee Art Gallery, Syracuse, Ind.

UTICA, N. Y., Munson-Williams-Proctor Inst. Feb. 6-28. 7th Annual Local Artists Exhib. Open to artists residing within 100 mi. radius of Utica. All mediums. No jury. Entry cards due Jan. 15; works Jan. 22. Joseph Trovato, Ass't. Direc., 318 Genesee St., Utica, N. Y.

WASHINGTON, D. C., Corcoran Gallery, Feb. 6-24. 48th Annual Exhibition of the Washington Watercolor Club. Open to all artists. Watercolors, pastels, prints and drawings. $1.00 fee for non-members. Jury. Cash awards. Entry cards due Jan. 24; works, Jan. 28. Marguerite True, Sect., Washington Water Color Club, 2015 Eye St. N.W., Washington 6, D. C.

WASHINGTON, D. C., Corcoran Gall. of Art. Feb. 25-Mar. 23. Wash. Society of Miniature Painters, Sculptors & Gravers. Open to all painters living in U. S. Any medium. Fee $1.00. Jury. No prizes. Entry cards due Feb. 18. Works due Feb. 19. Mary Elizabeth King, 1518 28th St., N. W., Washington, D. C.

YOUNGSTOWN, OHIO, Butler Art Institute. Jan. 1-Jan. 30, 1943. Ninth Annual New Year Show. Open to residents or former residents of Ohio, Penna., Virginia, W. Va., and Indiana. Oils and watercolors only. Jury. Purchase Awards and Prizes. Entry cards and works due Dec. 5. Secretary, Butler Art Inst., Youngstown, Ohio.

COMPETITIONS, SCHOLARSHIPS

EURPEE ART GALL., ROCKFORD, ILL.: Cash awards for work in any medium. Open to members of Rockford Art Association. Closing date for receipt of entries not yet arranged. For further information, write Rockford Art Association, 737 N. Main St., Rockford, Ill.

DALLAS MUSEUM OF FINE ARTS, DALLAS, TEXAS: About $1,000 in prizes and awards for work in all mediums. Open to residents of Dallas County. Entry cards due March 16; work, March 18. Write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas 10, Tex.

M. GRUMBACHER MEMORIAL AWARD: $230 in cash prizes and 45 scholarships to country's leading art schools. Open to any high school student. National exhibition at Carnegie Institute and regional exhibitions in 27 cities. Entry cards due March 1; entries, March 25. State whether art teacher or art student. Write Michael M. Engel, 470 W. 34th St., New York City, N. Y.

McCANDLISH LITHOGRAPH CORPORATION, PHILADELPHIA, PA.: Cash prizes and certificates of merit for original poster designs in any medium. Open to American artists. For further information, write H. A. Speckman, Sales Manager, McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia, Pa.

MONTICELLO COLLEGE FOR WOMEN, ALTON, ILL.: Five awards of $200 each to enable talented students to attend a liberal arts college where special emphasis is placed on music, art, the drama, and modern dance. Open to graduates of accredited high schools with sixteen units of credit. Art awards based on work submitted to the committee. Candidates must apply before May 1, 1944 to A. N. Sullivan, director of admissions, Monticello College, Alton, Ill.

POSTER CONTEST: 19th Annual Cleveland Students' Poster Art Exhibit. Prizes totaling $500 for original poster design backing the war effort and production. Open to any school student in Cuyahoga County, Ohio. Entry blanks and works due March, 1944. For further information, write L. C. Sykora, Director, The Cleveland Students' Poster Art Exhibit, 4600 Carnegie Ave., Cleveland, 3, Ohio.

PRINT CLUB, PHILADELPHIA, PA.: Mary S. Collins Prize of $75 for lithographs made in 1943. Open to American lithographers. Last date for receipt of entry cards, Jan. 4; work, Jan. 8. For further information, write The Print Club, 1614 Latimer St., Philadelphia, 3, Pa.

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THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBUQUERQUE, N. M., Univ. of N. M.: Howard Schleeter, Dec. 3-31.
APPLETON, WIS., Lawrence College: Grace Stewart, to Dec. 20.
ATLANTA, GA., High Mus. of Art: Modern Dutch Art, to Dec. 19.
BALTIMORE, MD., Mus. of Art: Knaths, to Dec. 12. Contemp. Amer. Watercolors, to Dec. 15; Mexican Art Today, Dec. 3-Jan. 9.
BETHLEHEM, PA., Art Gall., Lehigh Univ.: Powell, Goodman & Wenner, to Dec. 12.
BLOOMINGTON, IND., Indiana Univ.: Levin, to Dec. 31.
BOSTON, MASS., Doll & Richards, Inc.: Pavlosky, Watercolors, Dec. 6-24.
Inst. of Modern Art: French Art of the Nineties, to Dec. 7.
Mus. of Fine Arts: Boston, Its Life and People, to Dec. 5. Xmas Exhib., Dec. 11-Jan. 6.
Robert C. Vose Gall.: Sarkis Katchadourian, to Dec. 4.
CHAPEL HILL, N. C., Univ. of N. C.: 7th Annual Exhib. of N. C. Artists, Dec. 5-31.
CHICAGO, ILL., Chicago Galleries Assoc.: Annual Exhib. Artist Associates to Dec. 31.
Findlay Gall.: Delbos, Watercolors, to Dec. 15. Severini, to Dec. 11.
COLUMBUS, O., Gall. of Fine Arts: Cleveland Painters, to Dec. 24.
DENVER, COLO., Art Museum: 13th Annual Exhib. Denver Artists Guild, to Dec. 31.
DETROIT, MICH., Inst. of Arts: Michigan Artists Annual, to Dec. 19.
ELMIRA, N. Y., Arnot Art Gall.: Elmira Artists to Dec. 31.
GRAND RAPIDS, MICH., Grand Rapids Art Gall.: Art of Federal & Civil War Period, to Dec. 11.
GREEN BAY, WIS., Neville Public Museum: Mason, Dec. 5-25
HARTFORD, CONN., Wadsworth Atheneum: Mexican Art, to Dec. 12.
INDIANAPOLIS, IND., John Herron Art Museum: Contemp. Dutch Artists, Van Gogh, to Dec. 12.
ITHACA, N. Y., Willard Straight Hall, Cornell Univ.: Kingman, Watercolors, to Dec. 11. Lithographs, Dec. 12-Jan. 8.
LOS ANGELES, CALIF., County Museum: De Kruif, Watercolors, Dec. 1-Jan. 3. Society for Sanity in Art Exhib., Dec. 5-26. 23rd Annual Calif. Watercolor Soc., to Jan. 9. Lovet-Lorski, Sculpture, to Dec. 25.
MASSILLON, O., Massillon Museum: "I Remember That" from Metropolitan Museum; Ohio Artists in the Service, to Dec. 31.
MIDDLETOWN, CONN., Wesleyan Univ.: Xmas Cards from Ptgs. of Men in Service; Etchings & Lithographs, to Dec. 31.
MINNEAPOLIS, MINN., Minneapolis Institute of Arts: 29th Annual Local Artists' Exhib., to Dec. 2; 12th Annual Salon of Photography, Dec. 5-Jan. 4.
NEWARK, N. J., Artists of Today Gall.: Pytlak, to Dec. 4. Xmas Show, Dec. 6-25.
Newark Museum: Associated Artists of N. J. Exhib., to Dec. 12.
NEW HAVEN, CONN., Yale Art Gall.: Italian Ptgs., Dec. 12-Jan. 17.
NEW ORLEANS, LA., Arts and Crafts Club: Boyd Cruise, Drawings, to Dec. 10.
OLIVET, MICH., Olivet College: Piranesi Prints, to Dec. 20.
OMAHA, NEB., Joslyn Memorial: Annual Six States Exhib.; Goya; Mexican Costumes, to Dec. 31.
PHILADELPHIA, PA., Art Alliance: Xmas Crafts, to Dec. 31. Whitehill, Dec. 4-Jan. 2; Kirpatrick, Stencil Prints, Dec. 14-Jan. 9.
PORTLAND, ORE., Art Museum: Animals in Art; Quintanilla, Dec. 5-31.
ROCHESTER, N. Y., Rochester Memorial Art Gall.: American Painting of Today, Burg. Watercolors and Sculpture; Silberstein, Sculpture, to Dec. 31.
SACRAMENTO, CALIF., Crocker Art Gall.: Florida Gulf Coast Group; Daroux; McKee, Photos of Southwest, to Dec. 31.
ST. LOUIS, MO., City Art Museum: Picasso, Prints & Etchings, to Dec. 31; Carnegie Exhib. of Appreciation of the Arts, Dec. 4-31.
Eleanor Smith Gall.: Sorgman, Watercolors, to Dec. 23; Siegfried Reinhardt, Oils & Drawings, Dec. 13-Jan. 1.
ST. PAUL, MINN., St. Paul Gall. & School of Art: De Creeft, Sculpture & Drawings; Jacobi; Antarctica by Curtis, to Dec. 31.
SAN FRANCISCO, CALIF., California Palace of Legion of Honor: Saints & Madonnas, to Jan. 30; Circus and Merry-Go-Round Carvings, to Jan. 2; Illuminated Gothic Woodcuts, Dec. 3-26; Boulier, Drawings; Sanity in Art Exhib.; Greek Vases, to Jan. 2.
San Francisco Museum of Art: Clarke, to Dec. 5. Camera Club Exhib.; Partridge, Prints; San Francisco Society of Women Artists Exhib., to Dec. 12.
SANTA BARBARA, CALIF., Santa Barbara Museum of Art: Halliday, to Dec. 31; Danner, to Dec. 21, Pelton, to Dec. 7.
SEATTLE, WASH., Seattle Art Museum: Soldiers of Production, Russian Arts & Crafts; Ships for Victory; T. Harrison, to Dec. 5; Austin, drawings; Children's Ptgs.; Hesketh, Drawings & Sculpture; McLauchlan; Religious Ptgs., Dec. 8-Jan. 2.
SPRINGFIELD, MO., Springfield Art Museum: Wilson, to Dec. 30.
TACOMA, WASH., College of Puget Sound: Georgetti, Watercolors; Northwest Annual Selection, Dec. 5-19.
WASHINGTON, D. C., Barnett-Aden Gall.: American Watercolors for the Home; Chet LaMore, to Dec. 31.
Corcoran Gall.: Bartlett, Sculpture, to Dec. 19. Merchant Seamen of United Nations, to Dec. 24.
Phillips Memorial Gall.: Graves; Schallinger, Sculpture, Ptgs. & Mobiles; Artists of Washington, Baltimore & vicinity, Dec. 5-Jan. 4.

NEW YORK CITY

A.C.A., 63 E. 57.....Tschacbasov, to Dec. 18
A. D. Gallery, 130 W. 46
Six Young People Under Twenty, to Dec. 30
Advertising Club, 23 Park Ave.
Contemp. Group, to Dec. 4
Amer. British, 44 W. 56
Theatre Designs, Dec. 1-11
Pousette-Dart, Dec. 12-23
Amer. Fine Arts Soc., 215 W. 57
N. Y. Soc. of Painters, 28th Annual, Dec. 6-19
Amer. Place, 509 Madison....Marin, to Jan. 9
Argent, 42 W. 57.....Art for Xmas, Dec. 6-24
Assoc. Electronic Ptgs.; Julia Holt, to Dec. 4
Artist Assoc., 138 W. 15
Benefit Show, to Dec. 18
Xmas Show at 51 Greenwich Ave., to Dec. 31
Artists, 43 W. 55.....Lerch, to Dec. 6
Group Show, Dec. 7-31
Art of This Century, 30 W. 57
Natural Art, Surrealists,
Drawings by Insane, to Dec. 31
Assoc. Amer., 711 Fifth
Aaron Bohrod, to Dec. 4
William Schwartz, Dec.6-18
Babcock, 38 E. 57.....Americans, to Dec. 31
Barzansky, 061 Madison
Xmas Group, to Jan. 1
Bignou, 32 E. 57
Duty and Contemporaries, Dec. 6-31
Bonestell, 18 E. 57.....Claudel, to Dec. 3
Spahi, to Dec. 11
Nura, Dec. 6-18
Brandt, 50 E. 57..Cameron Booth, to Dec. 15
Brooklyn Museum..Prints of Our Allies, to Dec. 5
"The Eight," to Jan. 16
Buchholz, 32 E. 57
Early Work of Cont. Artists, to Dec. 4
Prints, Dec. 4-28
Carstairs, 11 E. 57.....Bueb, Dec. 1-24
Clay Club, 4 W. 8
Sculp. by Service Men, to Jan. 1
Cont. Arts, 106 E. 57.....Pershing, to Dec. 3
Ptgs. for Homes & Offices, Dec. 6-31
Cooper Union, Astor Pl. & Cooper Sq.
Europ. Backgrounds to Amer.
Cult. Hist., to Jan. 1
Downtown, 43 E. 51
Pastels by Four Artists, to Dec. 4
Eliz. Wilde Coll., Dec. 7-Jan. 1
Durand-Ruel, 12 E. 57
140th Anniversary Exhibition, to Dec. 4
Late 19th Cent. French, Dec. 1-31
Durlacher, 11 E. 57..Stuempfig, Dec. 6-Jan. 1
8th St. Gall., 33 W. 8th St...Sumner, to Dec. 7
Xmas Group Sale, Dec. 7-31
Feigl, 601 Madison....Xmas Ptgs., to Dec. 23
Ferargil, 63 E. 57..Machet, Lechay, to Dec. 12
Mulvany, to Jan. 1
"Contrasts," Dec. 5-Jan. 1
Gall. of Mod. Art, 18 E. 57
Xmas Show, Dec. 1-31
Grand Central Gall., 15 Vanderbilt
Borne, Drypoints, Dec. 7-18
C. Wuermer, Dec. 14-31
Gordon Grant, Watercolors, to Dec. 31
Harlow, 42 E. 57.....Weiceske, to Dec. 5
Iranian Inst., 9 E. 89..Asiatic Art, to Dec. 25
Kennedy, 785 Fifth
John Copley, Lithos & Etchings,
Chinese Ancestor Portraits, to Dec. 31
Kleemann, 65 E. 57.....Bernstein, to Dec. 11
Knoedler, 14 E. 57..Morgan Collection, to Dec. 11
Kraushaar, 730 Fifth.....du Bois, to Dec. 11
Sturgis, Dec. 6-31
Levy, Julien, 42 E. 57
"Through Big End of Opera Glass," Dec. 7-28
Lilienfeld, 21 E. 58...F. B. Serger, to Dec. 4
Landau, Dec. 6-Jan. 1
Macbeth, 11 E. 57.....Lintott, to Dec. 4
Sylvia Wright, Dec. 6-24
Marquié, 16 W. 57....Mocharniuk, to Dec. 11
Matisse, 41 E. 57.....Picasso, to Dec. 31
Metropolitan Mus.
Soviet Artists in the War, to Jan. 2
Blumenthal Collection, to Dec. 31
Greek Revival in U. S., to Mar. 1
Midtown, 605 Madison....Rosenthal, to Dec. 11
Group, Dec. 13-24
Milch, 108 W. 57
Paintings for Home, Dec. 1-31
Morton, 222 W. 59
Group, Snow Pictures, to Dec. 31
Mus. of City of N. Y., Fifth Ave.
Exhibits from Metrop. Opera Hist., to Jan. 18
Mus. of Mod. Art, 11 W. 53
Romantic Painting in America, to Feb. 6
Nat'l Academy, 1083 Fifth
Soc. Amer. Etchers 28th Annual, to Dec. 8
New Art Circle, 41 E. 57..Litwak, to Dec. 18
Newhouse, 5 E. 57....Angna Enters, Dec. 13-31
N. Y. Hist. Soc., 170 Cent'l Pk. W.
Boyd Coll., to June 31
Xmas Show, Dec. 10-Jan. 5
N. Y. Pub. Library, 42nd St.
Amer. Printmakers, to Mar. 31
Newton, 11 E. 57....Mohrenschildt, Dec. 7-31
Nierendorf, 53 E. 57....Xmas Show, Dec. 1-31
Niveau, 63 E. 57.....Utrillo, to Dec. 15
Non-Objective, 24 E. 54
Loan Exhibit, to Dec. 31
Nerlyst, 59 W. 56..Fannie Hillsmith, to Dec. 6
Elenor Lust, Dec. 6-25
Passedoit, 121 E. 57
José de Creeft, Sculpture, to Dec. 11
Richter, Dec. 14-31
Perls, 32 E. 58
Young Collectors Annual, to Dec. 31
Pinacotheca, 20 W. 58..Nina Balaban, to Dec. 22
Puma, 108 W. 57....F. Puma, Dec. 13-Jan. 18
Rehn, 683 Fifth.....Hopper, to Dec. 31
Rosenberg, 16 E. 57.....Picasso, to Dec. 31
Rosenthal, 71 E. 57..... Group, to Dec. 31
St. Etienne, 46 W. 57.....Kollwitz, to Dec. 4
Walt Disney Cavalcade, Dec. 7-31
Schaeffer Gall., E 57.....Berend, to Dec. 19
60th St., 22 E. 60th St...Group Show, Dec. 6-20
Stone, 555 Madison
American Children, to Dec. 31
Studio Guild, 130 W. 57....Vichy, to Dec. 11
Lillian Young, P. Ferdon, Dec. 13-25
10 W. 9th St....Glackens Memorial, to Dec. 5
Thannhauser, 165 E. 62..French Art, to Dec. 31
Twenty Dollar Gallery, 880 Lexington
Ben Ganz, Watercolors, to Dec. 10
Valentine, 55 E. 57.....Tamayo, to Dec. 4
Eilshemius, 1909, Dec. 6-31
Wakefield, 64 E. 55.....Stamos, to Dec. 11
Romantic Pictures and Objects, Dec. 14-31
Weyhe, 794 Lexington
Group Show, Xmas Gifts, Dec. 1-31
Whitney Mus. of Amer. Art, 10 W. 8th St.
Contemp. American Annual, to Jan. 4
Wildenstein, 19 E. 64
Mrs. Benjamin Rogers, to Dec. 8
French Revolution in Paintings,
MSS Books, etc., Dec. 1-30
Willard, 32 E. 57.....Gina Knee, to Dec. 4
Group Show, "7 Years," Dec. 7-31

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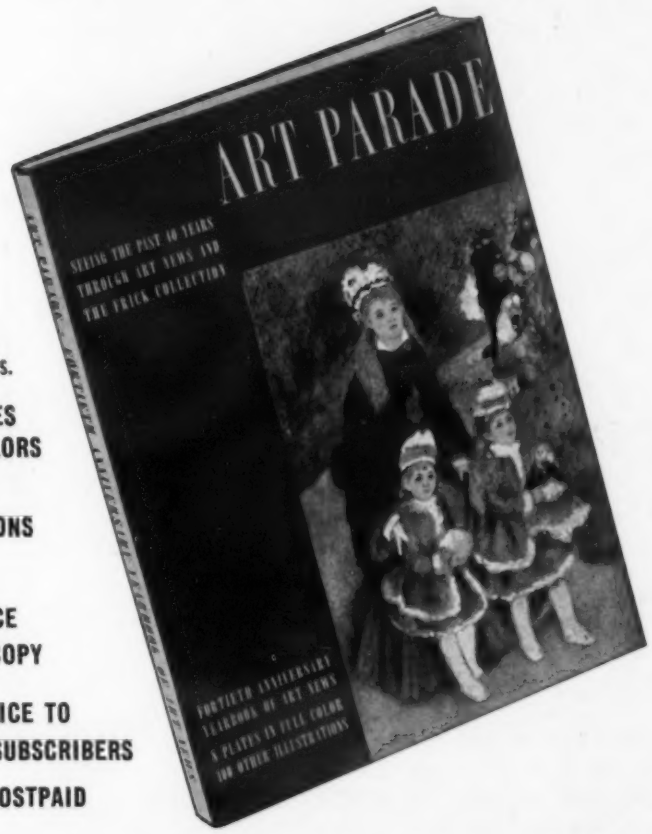

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